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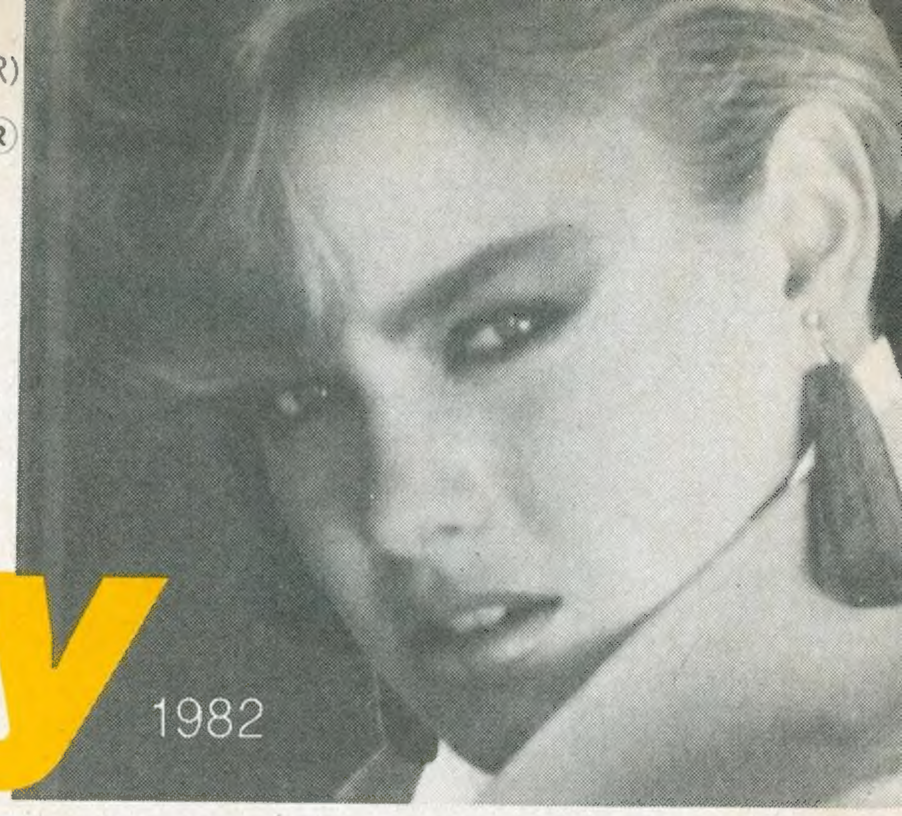

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Bill Blass: In a Word, Statuesque

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Giorgio Armani

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Cover Story

TIKTINER

The softened, refined cape...sweeping into spring in dashing white.
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Marshall Field's

Spotlight
on Calvin Klein
and the new
Beverly Center

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a picnic. Calvin Klein planned
it to the last fresh table-
cloth check on his wrap blouse,
bordered skirt, bold scarf.
In black and white, soft and
clear as spring itself.
Among the things we collect for
Californians, and part of the
drama of the newest Broadway
at Beverly Center,
Los Angeles.

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on
skin.
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THE GREAT

REGATTA COLORS

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ESTĒE LAUDER

© 1982 Estée Lauder, Inc. Photographs: Škrebneski Clothes: Rizkallah Hat: Patricia Underwood Jewelry: Reema
Makeup: New Transparent Blush-Stick, Re-Nutriv Rich Rich Lipstick: Red Sails, Polished Performance Nail Lacquer: Translucent Sunlit White,
Pressed Eyelid Shadow: The Deep-Sea Colors

MARIO VALENTINO

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Your Letters

Savoring the spirit
Imagine my surprise *and* delight after spending one month abroad (primarily all in Italy), to find my October Vogue waiting for me, all devoted to Italy. I loved it and your articles were sensational! The people, their life style, the food, and the gorgeous clothes were bellissima! It just helped me relive my trip all over. Grazie Vogue.

Jacqueline Oddo
Baton Rouge LA

I just finished the beautiful, elating October issue of Vogue. I've carried it with me and savored it for over a month. Vogue is usually a treat for me, but this past month, it was a treasure and a delight. I thoroughly enjoyed the photos of Nastassia Kinski who is a wonderful beauty, the wedding pictures, the elegant and seductive clothes in "Paris Themes" (some of the loveliest ever!), and the high-spirited and intelligent sensuality and humor of the section on Italy and Italian fashions. (Could my surname have something to do with my pleasure in this issue?)

Mille grazie!

Susan Barbarisi
Richmond Hill NY

Startled by snake
I find the photograph (on pages 494 and 495 of your October issue) repulsive and verging on the pornographic. It is a degradation for the model to have to take such a pose (despite any "consent" on her part) with the cold-blooded creature, and I am also alarmed by her expression, suggesting that she is either unaware of the foreign body, oblivious to its intent or content with its presence.

All this degrada- *(Continued on page 121)*

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Charlie

The gorgeous, sexy-young fragrance. By Revlon

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Spotlight
on Carol Horn
and the new
Beverly Center

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supple as silk.
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pleated. In rich, bright new
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gold ankle pants.
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Adolph Schuman's
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ESTĒE LAUDER

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Because makeup and moisturizers can't do it all.

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Actionwear

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Actionwear

BY CALVIN KLEIN JEANS

Calvin Klein Jeans

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What's News

WHAT'S COMING

People are talking about...

On these six pages, a spirited sampling of what's news, what's coming in movies, art, books, music, theater, restaurants, and TV

MOVIES MOVIES MOVIES

"REDS" REVOLUTIONARY LOVE-HATE TRIANGLE, FROM LEFT: WARREN BEATTY, DIANE KEATON, JACK NICHOLSON

"Reds": An Intimate, Epic Movie

Warren Beatty's movie, *Reds*, steams along on the locomotive of history, from Portland, Oregon to New York's Greenwich Village and then on to Petrograd in 1917, and into the arms of the Bolshevik Revolution. This was the eastward route charted by the left-wing journalist John Reed. With his chronicle of the revolution, *Ten Days That Shook the World*, Reed found his niche in history and became a hero—of sorts. Why Beatty would spend ten years making a film about Reed, *Reds* never makes clear. But this extraordinarily engrossing film does so many other things that it hardly matters. As producer, director, and screenwriter (with Trevor Griffiths), Beatty has come up with a rich, remarkably balanced portrait of a fascinating episode in American radical politics, and the love story that rode its crest like a tiny boat braving a turbulent sea.

In effect, the boat captures our attention and the sea has to struggle to win it back. Reed and Louise Bryant, the dentist's wife from Portland who joined up with Reed and saw the world, were a couple ahead of their time.

"Why don't you come to New York?" says Jack Reed, shortly after meeting and making love to the deliciously emancipated newspaper lady in Portland. "Come as your what?" asks Diane Keaton's Louise Bryant. Mistress? Wife? Hanger-on? Partner? And that is the question that rings like a leit-motif through the film. Louise comes to Greenwich Village, but her credentials carry no weight with Reed's radical coterie, egalitarian in name only, and she is rebuffed or ignored by intellectual heavies like Emma Goldman (Maureen Stapleton) and Max Eastman (Edward Herrmann).

But the girl from the provinces hangs in there; and Keaton, though hardly the dashing beauty that Bryant was reported to be, conveys another kind of beauty: the inner stages in a woman's awakening. In the humiliation she suffers, in her desperate desire to be taken seriously, in her attempts to rewrite the rules of love and marriage, and finally in her trek across the wastes of Finland in search of her husband, it is her voyage, more than Reed's, that contains the stuff of heroism. I like to think that Beatty saw Louise as a more prophetic figure, and her dream of an equal partnership between a man and a woman as more enduring than Reed's of world revolution.

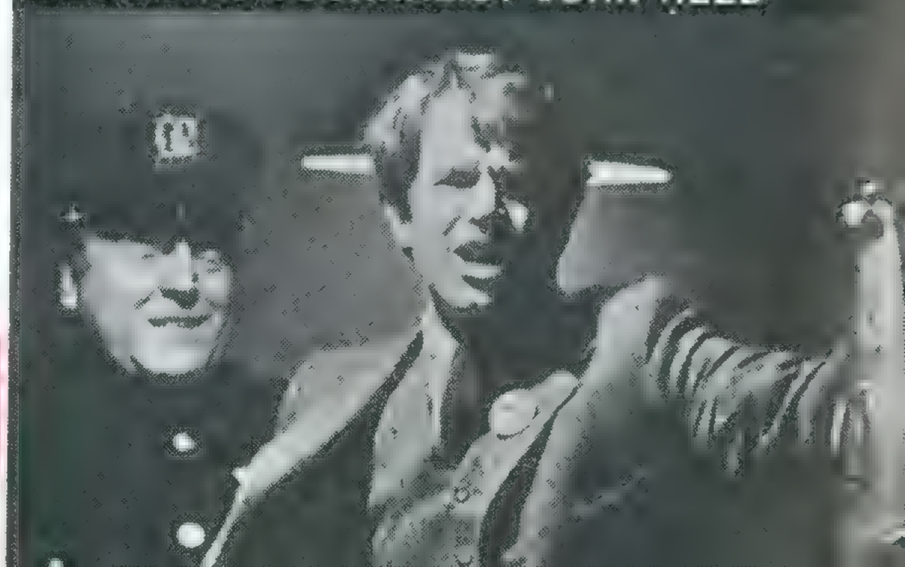
Off to one side, taking a dim view of their politics but not of Louise, is Jack Nicholson's Eugene O'Neill. In his best performance in ages, Nicholson shows an empathy with Keaton that I hardly expected from this "man's man" of an actor. His cynicism, attached as it is to longing for Louise, makes him appear more of a romantic than Beatty's Reed, off and running for the Cause. Yet if we accept Louise's vision, we must see that the 'sexiest' passage in the film is neither of the love scenes but the scene in which Bryant and Reed stay up all night, typing their dispatches, reading and correcting each other's copy.

In his greatest *coup* as a producer, Beatty has assembled a whole range of "witnesses"—Roger Baldwin, Rebecca West, and Henry Miller among them—whose personal and political reminiscences have the effect of expanding our understanding of the period while suggesting that there is no single Truth.

The word epic is tossed around a lot these days, usually for reasons having to do with extras clashing by night in travelog landscapes. *Reds* is an epic, but not for these reasons. I'm sure anyone who could get moneymen to put up thirty-six million dollars for a three-hour film about a Communist journalist could have bought himself a few battle scenes or some vast snowscapes. But Beatty is less interested in spectacle than in the play of hope and disenchantment on his characters' faces. If he never gives us the exaltation of the revolutionary, he gives us the conflicts a more soberly intelligent person might feel. Hence, *Reds* is a warm movie, but not a red-hot one.

—MOLLY HASKELL *(Continued)*

FIERY CHRONICLER OF A REVOLUTION: BEATTY AS JOURNALIST JOHN REED



MOVIES MOVIES MOV

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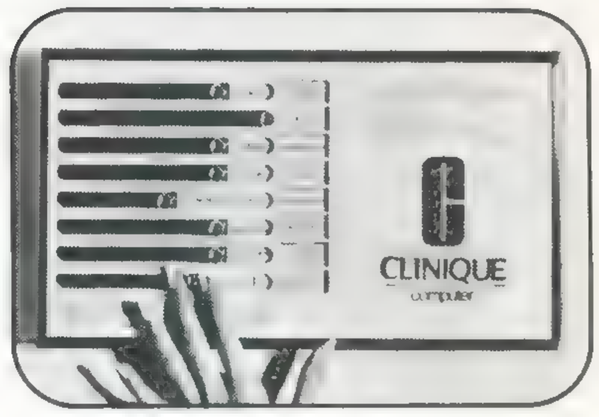

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PEOPLE ARE TALKING ABOUT...

LÉGER'S "THREE MUSICIANS," 1944, OIL/CANVAS; MUSEUM OF MODERN ART, NYC, MRS. SIMON GUGGENHEIM FUND

Léger's New Realism—

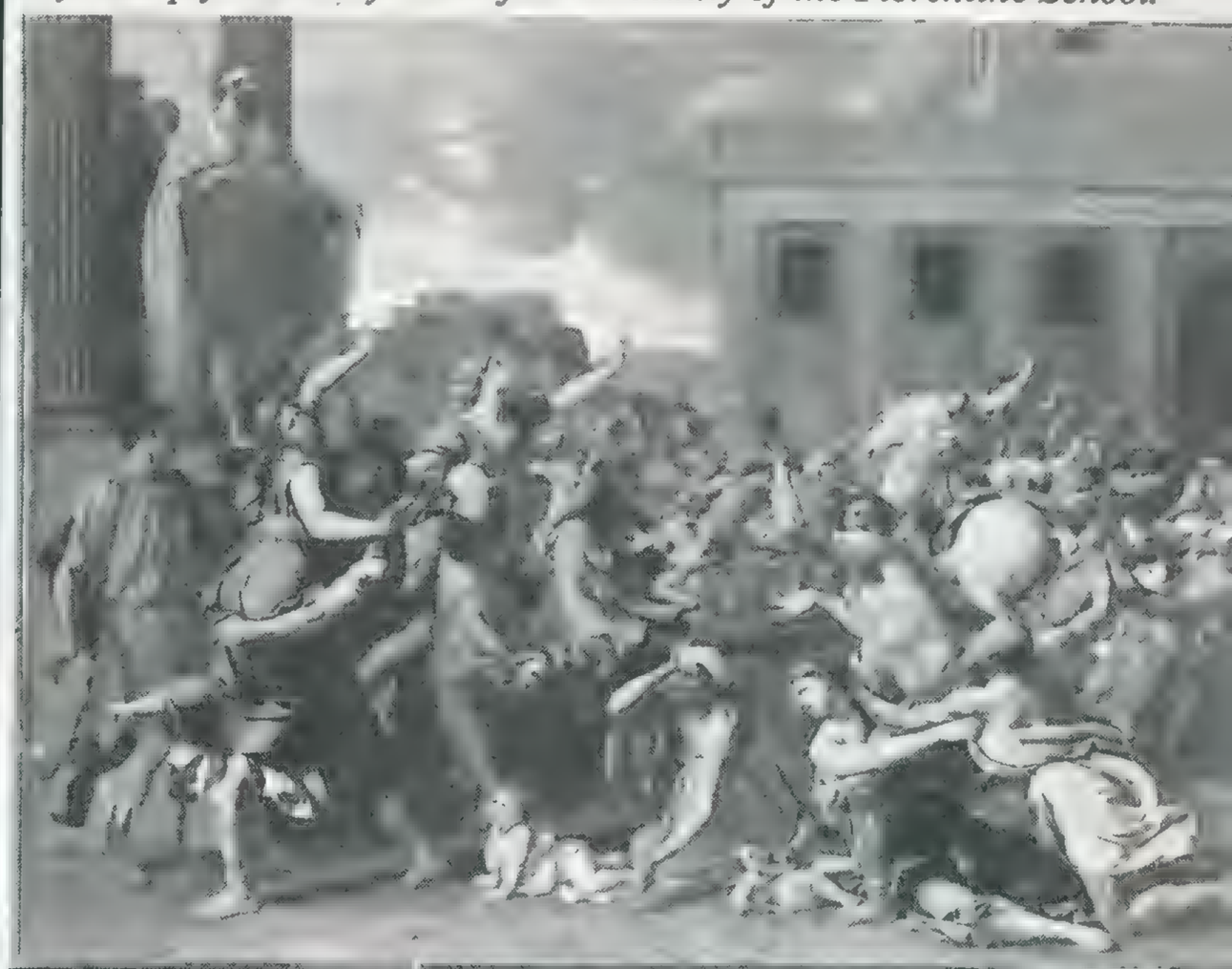
After his experiences during World War I (he was gassed at Verdun), Cubist painter Fernand Léger returned to Paris and changed his style. War had convinced him art should represent a strict formal order that was opposite to the chaos of human life and the haphazardness of nature. Léger and his architect friend Le Courbusier believed in a positive social function for art and in the possibility for rationalizing urban life. Last year, his centenary commemorative exhibitions included a large show at France's Musée National Fernand Léger in Biot; this month, Albright-Knox Art Gallery in Buffalo, New York, has a Léger retrospective.

Léger called his dry metallic style the "new realism" because he reduced all forms, including the human body, to machinelike images. Influenced by popular graphics and industrial engineering as well as architecture, it in turn influenced generations of artists in Europe and America.

Léger's "new realism," whose progress we may trace in the paintings assembled by Albright-Knox director Robert T. Buck and curator Charlotta Kotick, during the 'twenties and 'thirties—when the public demanded a more popular art—offered an alternative to the hermeticism of nonobjective painting. By juxtaposing recognizable objects in a manner related to film montage, which he learned while making his celebrated 1924 film *Ballet Mécanique,* Léger created an art that seemed more accessible than the works of the abstractionists; he gave Cubism a new lease on life and created some remarkable twentieth-century classics.

OLD MASTERS IN PARIS—*Should you find yourself in Paris in February, two extraordinary shows are on view. At the Grand Palais, "French Seventeenth-Century Painting from American Collections" brings to Paris 120 works by the masters of French classical art who worked for Louis XIII and Louis XIV during the "splendid century": epic themes by Poussin and Claude Lorrain, Caravaggesque genre paintings by Georges de La Tour and Louis Le Nain, as well as court portraits, mythological scenes, and still lifes by the great masters and by lesser-known artists such as the mysterious François Nomé, who as Monsu Desiderio was a painter of masked balls and carnivals. The works will return to America, to be shown at the Metropolitan Museum of Art in New York and Art Institute of Chicago.*

From February 20 to August 1982, the Louvre is exhibiting its holdings of sixteenth-century Florentine art. The cold, lacquered elegance of these Mannerist paintings by Fra Bartolommeo, Rosso, Pontormo, Bronzino, et al., has a great appeal for contemporary taste, which sees quality in their exquisite craft and has an affinity with the dry, sharply linear style and formal beauty of the Florentine School.



"The Rape of the Sabine Women," ca. 1637, by Nicolas Poussin, oil/canvas; The Metropolitan Museum of Art, NYC, Harris Brisbane Dick Fund

THE KANDINSKY SOUND

Since one of the founders of nonobjective art, Russian-born painter Vasily Kandinsky, insisted that his abstract art was the visual equivalent of musical sounds, we are not surprised he himself dabbled in sound art. Now New Yorkers will have a chance to hear as well as to see Kandinsky's abstract art, February 9-14, 1982, when there will be performances of *The Yellow Sound*—the experimental one-act opera for singers, dancers, actors, and chamber orchestra that Kandinsky wrote between 1909 and 1912—at Marymount Manhattan Theater as part of a Solomon R. Guggenheim Museum of Art exhibition, *Kandinsky in Munich: 1896-1914.*

Kandinsky's work preceding World War I, including paintings, drawings, and prints, will be shown, along with his famous designs for furniture, rugs, sets, and textiles, which focus interest on his contribution to the decorative arts. Lectures to accompany this, the first of three exhibitions of Kandinsky's works (the others feature his Russian and Bauhaus years of 1915-33 and his late Paris period of 1933-44), will be held at the Guggenheim at 6:30 P.M. on February 2, 16, 23, and March 2. —BARBARA ROSE *(Continued)*

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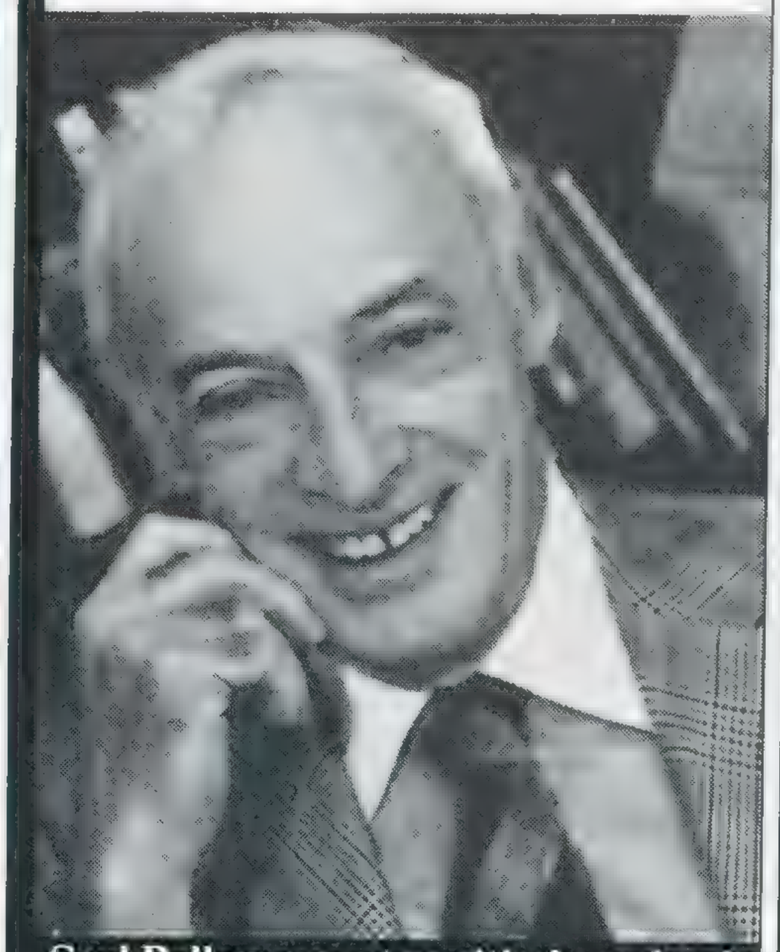
PEOPLE ARE TALKING ABOUT...

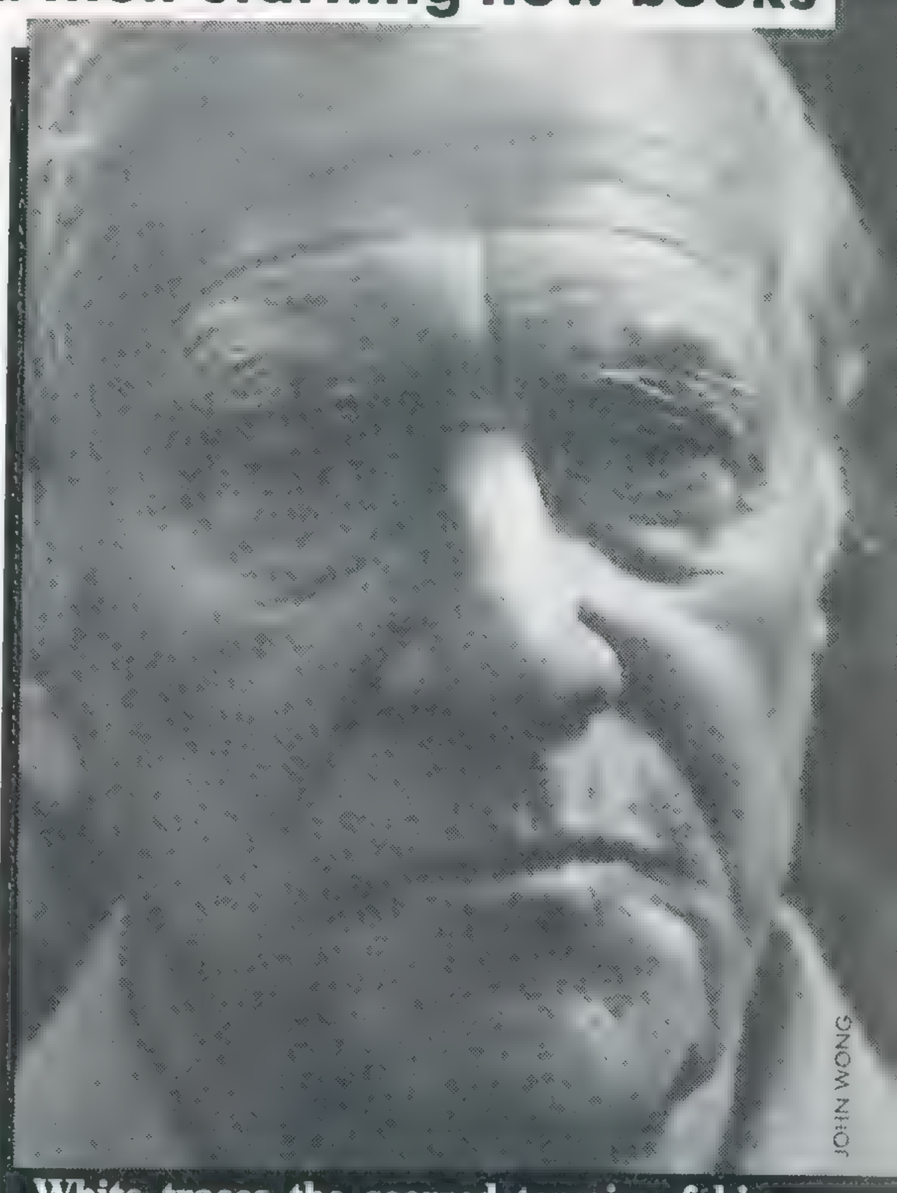
Two Nobel winners and their startling new books

SAUL BELLOW resplendently charts the dark convolutions of the urban American psyche and the tough flint of conscience at its core in *The Dean's December*, one of the most important books of this decade. Bellow's territory: cold, grey, paralyzed Bucharest, where Chicago college dean Albert Corde and his wife wait for permission from the Communist authorities to visit her mother who is dying in a state hospital. Bellow's territory is also Chicago, the city whose center, in this novel, may not hold—its stale government offices drenched in apathy and dread, its courtrooms crowded with "Young men (who) wore high, puffed, long-billed caps . . . or crisscrossed their shins with candy-box ribbons."



Saul Bellow maps two cities' psyches in new novel, "The Dean's December"

In its Lake Shore Drive condominiums owned by city judges, "a Negro took your car in the garage, a Mexican in a green uniform was your doorman, and then you rose in a silent elevator to the altitudes of power." Albert Corde has ventured outside the safe, dry cocoon of academia by publishing a series of articles on the Chicago judicial system and by demanding an investigation into the "accidental" death of one of his white students while with a black prostitute and her pimp. Colleagues, vengeful members of Corde's family, and a quirky childhood friend, now a popular newspaper columnist, all use it as a chance to open old wounds. *The Dean's December* is a stunningly intelligent novel in which Bellow mercilessly dissects the dense quilt of secrets, half-truths, and versions of the truth that we label reality and then use either to wound—or to save—one another.—ALLENE TALMEY



White traces the scarred terrain of his own life in "Flaws in the Glass"

JOHN WONG

Patrick White

When Australian author Patrick White was awarded the 1973 Nobel Prize, the Academy praised him for introducing "a new continent into literature." For devotees of White's novels ("The Twyborn Affair," "The Eye of the Storm"), this "new continent" was not only Australia but the vast, burning landscape of White's own mind—that swirling battleground of light and darkness that has allowed him and his readers powerful flashes of truth. And now, in "Flaws in the Glass," White's searing self-portrait written at the end of his sixth decade, the writer still pursues ". . .that razor-blade truth that has made me a slasher," though he knows that "truth may be the worst destroyer of all." But White is compelled to speak: how he grew up as "this green sickly boy, who saw and knew too much," his early realization that his homosexuality granted him, as a writer, freedom "to range through every variation of the human mind, to play so many roles in so many contradictory envelopes of flesh." The result: the shadowy twinnings and trinities of characters and genders in his novels—the androgynous Eudoxia/Eddie/Eadith of "The Twyborn Affair," Dorothy and Basil, brother and sister in "The Eye of the Storm," despising one another yet drawn together at their mother's death. But out of these warring alter egos, these slivers of light and shadows of truth come wholeness—and, as "Flaws in the Glass" so radiantly illustrates—the truth of a life.—D.M.

(Continued)

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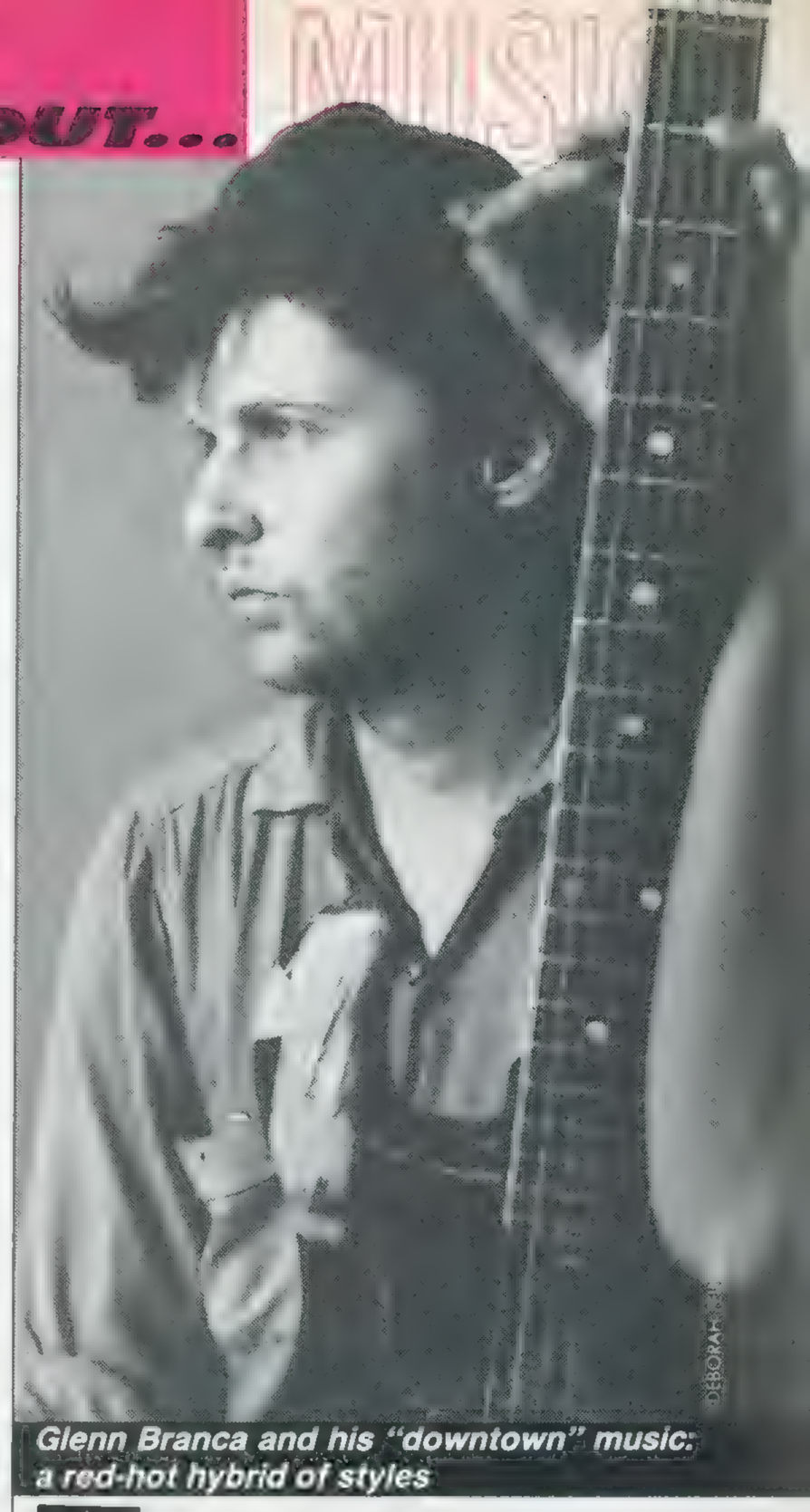
PEOPLE ARE TALKING ABOUT...

APOSTLES OF THE AVANT-GARDE

One of the most fascinating recent developments in the American musical avant-garde is the fusion of the experimental "classical" tradition with rock and roll. Ever since the Beatles' "Sgt. Pepper's Lonely Hearts Club Band," rockers have been aspiring to seriousness with greater or lesser degrees of success and pretension. Now composers are trying to make music with rock instruments and textures, and are being met halfway by some rock-derived musicians. Their meeting point is the post-new-wave rock scene and the "downtown"—a term applying specifically to Manhattan but more generally to the experimental aspect of any city's musical life—classical and jazz worlds.

Several people have emerged from this scene. The electronic-ensemble music of Philip Glass, with its crackling rhythmic energy, is a precursor. Laurie Anderson, who had the number two rock single in Britain recently as well as a piece performed by the prestigious American Composers Orchestra in New York, is another, although her work differs from the mainstream of this movement. That mainstream makes a strictly instrumental music that counterpoints blaring walls of sound in a manner that recalls the more extreme efforts of Edgard Varèse, the Franco-American avant-gardist. The two best-known names here are Rhys Chatham, who attracted attention last season with his collaborative piece with the dancer Karole Armitage called "Drastic Classicism," and Glenn Branca. Branca's first LP, "The Ascension," has recently been released on the obscure 99 label. (Marginal rock, jazz, and avant-garde labels can be found at such new-music shops as the Soho Music Gallery, 26 Wooster Street, NYC, or the New Music Distribution Service, 500 Broadway, NYC.)



Glenn Branca and his "downtown" music: a red-hot hybrid of styles

The Ascension" fails to capture fully the massive impact of Branca's live performances; such sheer weight of volume and metallic impact of sound is probably impossible to record. But it does give a very good idea of his style, which combines brutal assault with an almost comforting sense of form to quite captivating effect. Where he will develop this idiom remains to be seen. Probably, like Philip Glass, he will alternate his performances between classical halls and rock clubs, thus confounding the intolerant in both camps and contributing further to the evolution of this new and most promising fusion style.

—DAVID SARGENT *(Continued)*

Joan Armatrading, the sharp, snappy West Indian/British musician, always on target with the songs she writes and the way she sings them, goes on tour in America this month with her headstrong new music—clear, catchy blends of island reggae, rhythmic new wave, and bluesy rock—gathered together in her latest album, *Walk Under Ladders.* This is plain-spoken, heartfelt music—sure to swell her U.S. cult following.

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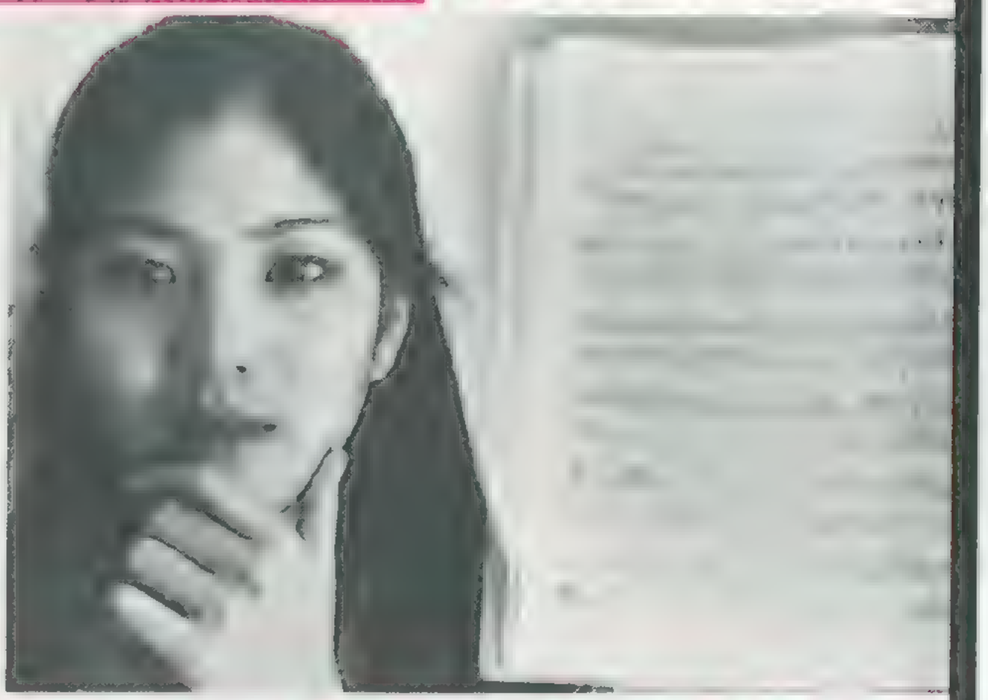
PEOPLE ARE TALKING ABOUT...

MUSIC

WINNER ON THE KEYS

Are circus-like international music competitions fair to young musicians? The Leventritt Foundation think not, used careful screening to award its first gold medal in ten years to twenty-year old Philippine pianist Cecile Licad. Her prize: a Columbia Records contract, appearances with the world's great orchestras. Her genius: playing the great classic masters with a special radiance and warmth.



DUANE MICHALS

TREATED TREATED

DUANE MICHALS

The funniest American playwright, the most intellectually challenging spoofer is Christopher Durang, *above*. Our mores, shibboleths, pretensions—so many punching bags to young Durang. What he deals in is cerebral farce. Take his Playwrights Horizons double bill (Manhattan's Off-Broadway) *Sister Mary Ignatius Explains It All for You* and *The Actor's Nightmare*: both plays make hilarious chaos of ordered and orderly worlds, but within this chaos truths burn like torches to light our way, the scales fall from our eyes, and life is made bearable because we are nourished by pure, serious laughter.—LEO LERMAN

EAT EAT EAT EAT EA

Where to eat now: The Palm Court

Manhattan, being a great market, is, by its very nature, a flux. How miraculous, then, to find, at its tumultuous midtown heart, an oasis complete with towering palms rooted in vast Chinese jardinières, where in a large fin de-siècle room, more like a conservatory, tea and appropriate dainties are served to the lulling lilt of violin and piano. This is the Hotel Plaza's Palm Court (right), a genuine New York legend where the delectables, even the waiters (sometimes surly), matter less than the nostalgia which is always, even now in the Plaza's seventy-fifth year, the best in town. Tea itself (six blends!) is very good. And the open-faced little sandwiches are, visually, a delight. If you love your pastries sweet and smoothie, the Palm Court is your dessert heaven.—L.L. Fifth Ave. at Fifty-Ninth St.; 212/PL9-3000 *(Continued)*

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MOYERS' NEW SERIES: WHAT'S CREATIVE AND WHY

Bill Moyers—TV's guardian angel—probes the wonders of the creative process

We call it creativity, this strange marvel coming from some unknown grotto of the mind, this capricious gift often nourished by old, incurable wounds that sometimes seems a form of heroism, the way human beings make the most splendid of leaps. No one knows better than Bill Moyers what a mystery it is which he has now, most bravely, made less of a puzzle to the rest of us. *Creativity with Bill Moyers*, a new seventeen-part PBS series running until May 21, is an exploration of ideas and personalities which he reports and illuminates. The program, which includes interviews ranging from one with a black female poet-playwright to a Texas couple using a splendid, cheap way to dispose of garbage, is not the work of scholars or psychiatrists but an exploration of people and their own maps of the creative process which all of us are invited to join. Mr. Moyers likes to quote the little girl from Piscataway, New Jersey, who said of creativity: "You have to turn off your judgment and turn on your imagination." And he thinks of the poet, John Keats, who perceived creative intelligence as possessing a negative capability, what the poet saw as being comfortable with uncertainties, doubts, mystery "without any irritable reaching after fact or reason."

The word "creativity" was not, as late as 1933, in the Oxford English Dictionary, Mr. Moyers said recently. "Up to the eighteenth century people thought God had done all the creating and all we did was discover it, so people didn't talk about *human* creativity until the Renaissance came along." Creativity does not have much to do with being happy, for Moyers reminds you of the myth of the king with the golden bull who fed the poets to it. "You can hear their terrible screaming, the suffering is horrendous, but out of the bull comes music," Mr. Moyers said. "That is what creativity is in many cases."

But it is also a different vision, of seeing, of seizing the chance, as the program *Fred Smith—Corporate Creativity (The Story of Federal Express)*, makes so clear. Mr. Smith started the door-to-door delivery service for packages, a company which lost twenty-nine million dollars before the smallest profit showed. "The scholars say that invention and discovery in any field take place by combining ideas," Mr. Moyers says on the air, "that the creative process is any thinking process which solves a problem in an original and useful way, that the creative personality is one who tends to reject what has already been systematized, as Fred Smith did."

Creativity introduces an assortment of people who do not seem to have much in common, who may not even be compatible if Mr. Moyers put them in one room. They have different skins. Samson Raphaelson, elderly now, the Hollywood screenwriter and playwright who created *The Jazz Singer*, the first sound film, and Sonny Valencia of the Tucson sanitation department; the novelist Mary Gordon, the director John Huston, and the couple from Lufkin, Texas, who raise earthworms that turn the waste of their town into good topsoil are not all made of the same clay.

Creativity can be disconcerting, it is a disturber of the peace," Mr. Moyers said. "It is the seed of revolution. I agree with Rollo May who said the essence of being is creating. And when creativity is turned *inward*, where it is suppressed, where it dies in the ground ungerminated, it often violently explodes, erupts destructively."

Mr. Moyers, asking his beautifully boned questions, having the courage to keep quiet when it is essential, grew up in the South. His father, who had been a dirt farmer, became a confectionary salesman to support his family. In Marshall, Texas, Moyers was blessed with remarkable women who taught with such love and expectations that even today he will tell you about his high school English teachers, or Eva Joy McGuffin of North Texas State College who would invite students to her house to read aloud from Chaucer and Shakespeare. A seminarian who planned to teach social ethics, Moyers studied at the University of Edinburgh in Scotland. His political life, a long and complicated one, began in earnest in 1960 with Lyndon Johnson, who, on becoming President, made Mr. Moyers an adviser and special assistant, a joy not without its own punishments. After being publisher of *Newsday*, he refused offers from Wall Street to appear on a PBS program in 1971 called *This Week*. He says he was too stiff, too formal, and remembers how a powerful television critic said he looked like a "teacher's pet" and only lacked an apple on his desk. Mr. Moyers, smiling now, says he then bought a handsome apple, polished it, and sent it off to his detractor.

—GLORIA EMERSON

MOYERS (RIGHT), INTREPID POLITICAL PUNDIT —NOW THE CREATOR OF PBS'S "CREATIVITY"

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Cover look

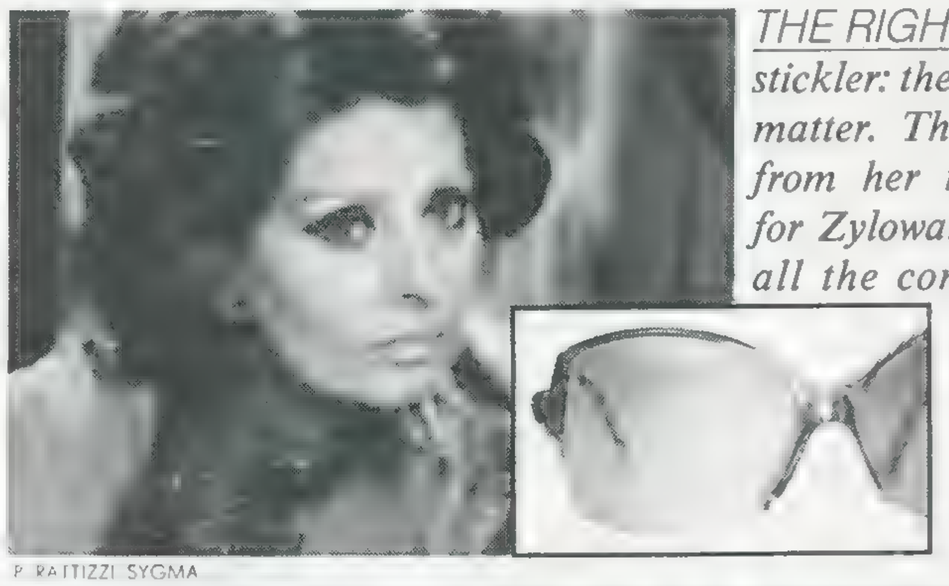
Beauty Now

Three women, three aspects of good looks . . . the "business" of beauty

Beauty dynamics Princess Marcella Borghese, *above,* the woman—and the brains—behind the cosmetics line that bears her name, attributes her health and vitality at sixty to horseback riding, skiing, traveling. (Her commitment to fitness includes funding the Borghese Cup ski competition for people six to eighty.) Her skin-care regimen: A.M./P.M. cleansing with cream *and* lotion; moisturizer, eye cream.

The essence of this cover: the spring change . . . of climate and light, of the coloring and texture of what you're going to wear. There's the lift—the warmth—of a makeup that's coral or pink. And the refreshing turn to linen, to cool blue and white. . . . You see it on Mariel Hemingway, on our cover and *above:* the makeup—the pink of Persian Iris blushing cheeks, Persian Hyacinth on lips, with the violet of Persian Periwinkle on eyes—all from Merle Norman's new Persian Garden collection.
The fashion: full-sleeved, mid-calf, awning-striped dress by Perry Ellis, about $330. Earrings by Trifari, about $14. Makeup, Joey Mills; hair, Howard Fugler. Details, last pages. Photograph by Bill King.

Besides teaching women the "art" of beauty in their 2700 studios, Merle Norman teaches women the business of beauty, too. Potential owners of their studios are given free legal advice, help in selecting real estate, and must pass a rigorous three-week training course.



P. RAITIZZI SYGMA

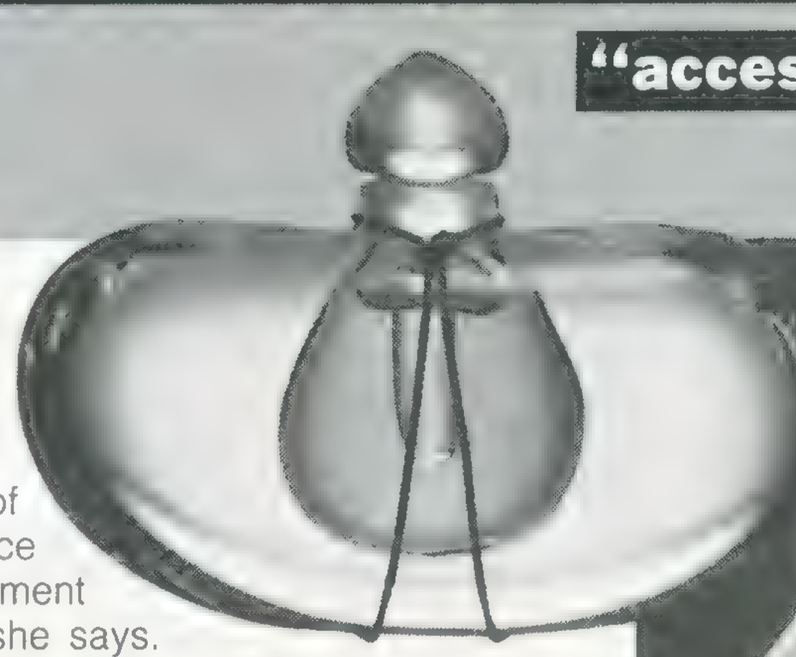
THE RIGHT FRAME for lenses can be a stickler: the color, the shape, the weight all matter. The favorite of Sophia Loren—from her new spring frames collection for Zyloware—is this one, which resolves all the considerations above. In three soft colors (taffy, grey, honey), two sizes, a flattering shape, the frame is wonderfully lightweight—and comfortable—to wear.

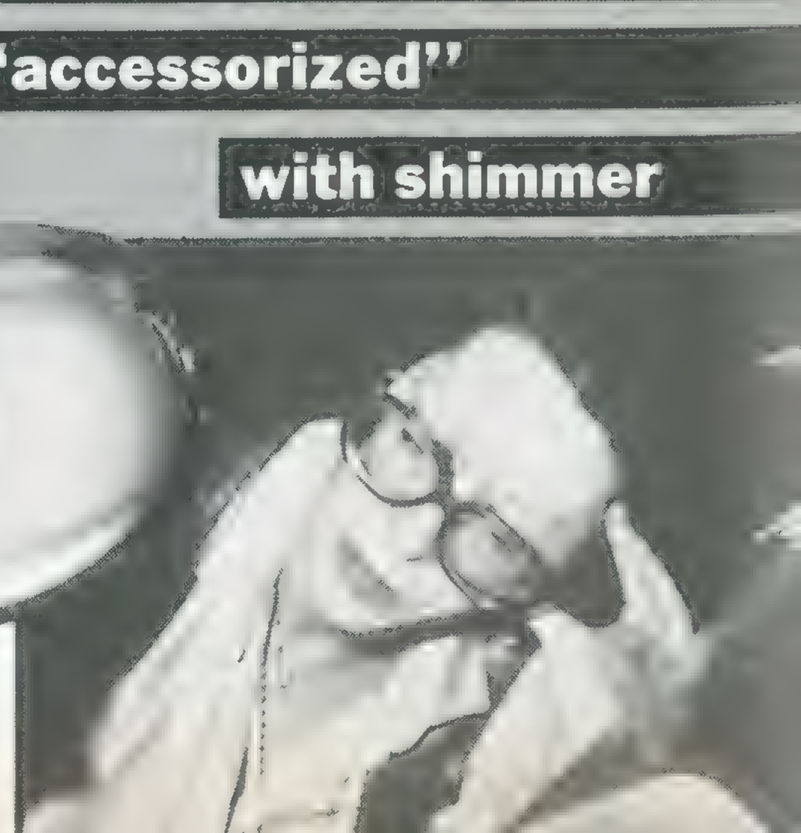
Makeup focal point for spring:

the mouth—no lip liner, new depth of color

"accessorized"

with shimmer





MY NEWEST JEWEL is what Elsa Peretti *far right,* known for her unique jewelry designs for Tiffany, calls her new perfume. Peretti designed the rock-crystal bottle, *right,* to showcase one-eighth ounce of "precious liquid"—a floral blend, with woody and spice notes, hints of vetiver. Peretti intends to continue to experiment with the formula—a particular pleasure on brunettes she says. Packed with three eighth-ounce refills, tasseled sterling-silver funnel, $450; only at Tiffany.

Introducing
'HYDRO LIGHT'
by Dorothy Gray

Because moisture and protein
help keep skin from looking old before its time

A total system.

Dorothy Gray, an innovator in skin care products, presents a new, total skin care system - Hydro Light.

Maximum Moisture Complex*.

Only Hydro Light is formulated with MMC*, a combination of three special ingredients: Hydrolyzed Animal Protein, Keratin Amino Acids, and Hydrolyzed Elastin. MMC* provides a protein-enriched complex of emulsifiers, humectants, and dermal stimulants. And, when used together daily, help keep skin looking, feeling, and performing at its youngest.

Beginning of skin revitalization.

HYDRO LIGHT BALANCING CLEANSER with MMC* gently removes resistant make-up and soil from skin.

HYDRO LIGHT REVITALIZING TONER with MMC* removes last traces of soil from skin. And prepares it for daily or nightly renewal treatment.

Skin renewal day and night.

HYDRO LIGHT DAYTIME RENEWING LOTION with MMC* provides daily moisture and protein reinforcement when used alone or under make-up. And helps skin attract and retain natural moisture.

HYDRO LIGHT NIGHTTIME RENEWING CREAM with MMC* provides reinforcement and encourages the skin to recall and retain its own natural moisture throughout the night.

The system really works.

The Hydro Light Total Skin Care System can help you achieve a flawlessly radiant skin today. And keep it for all your tomorrows.

Entertaining:

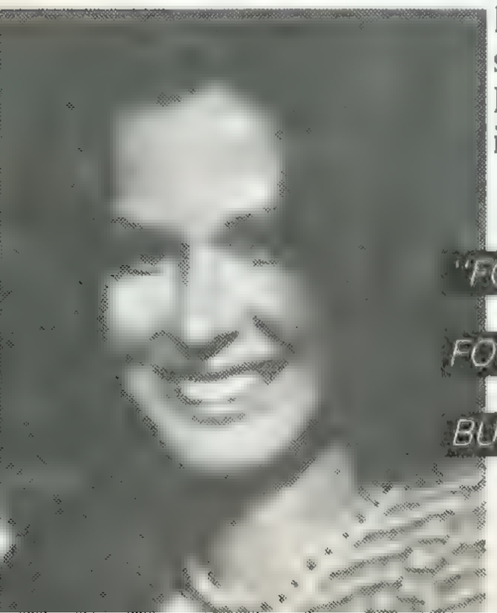
Party tips from all over... three-pound chocolate-chip cookie...basketful of recipes

Tips and Treats

By Sandi Cushman Britton

About quick-change dining rooms: Parties never look the same twice in a row when *Deeda Blair,* one of Washington, DC's most innovative hostesses, entertains at home. Mrs. Blair "slipcovers" the walls of her dining room with fabrics hung from hooks, has matching tablecloths. One of her favorite sets of wallcoverings and tablecloths is made from blue-and-white Porthault sheets that were originally part of her trousseau. . . . **About fabulous desserts:** Friends love novelist *Mary McCarthy's* (Mrs. James West) wonderful wild-blackberry and rose-geranium ices. She also makes pies, jams, jellies, ices, and ice creams from wild berries that grow in summer near her 1805 Federal house in an historic Maine seacoast town. Everyone adores *Deeda Blair's* invention: ice cream and sherbet in a pyramid-shaped mold, swirled with powdered bittersweet chocolate that bursts from the center when the dessert is cut, resting on a bed of chocolate lace. . . . **About a wonderful new cookbook:** "*Gourmet Guide for Busy People by Famous People,*" compiled and edited by Carolyn Pesnell Amory and Michele Geddes Peck, and published by The American Cancer Society for the benefit of its many life-supporting programs—is a looseleaf notebook crammed with quick, easy, delicious-sounding recipes contributed by names we all know from the worlds of society, politics, entertainment, the media. Also included: complete menus (with recipes), a handy party planning section for the reader to fill in. Four former First Ladies and both Reagans have contributed recipes, so have arbiters Ann Landers and Aileen Mehle (Suzy), and you'll even find Brooke Shields' recipe for sausage and cabbage. Available from American Cancer Society, New York City Division, Inc., 19 West 56th Street, NYC 10019, for $10 plus $1.50 for postage and handling. . . . **About buffets:** The kind that work best now are the ones that concentrate on just a few very good dishes but lots of each, according to the dean of American cooking, *James Beard.* His prime example: the cocktail buffet that *Douglas and Mary Lee Fairbanks* gave in England before the Royal Wedding last summer. The three main dishes: smoked haddock mousse; country paté; chicken salad surrounded by cold cooked vegetables in cucumber cups. There was also a huge salad, a platter of five different cheeses and a basket of country breads. Dessert: summer pudding with Devonshire cream. When *Joy de Rohan Chabot,* internationally known French interior decorator, feeds between twelve and twenty in her Paris house, it's always at a buffet, with only one main course. That could be a leg of lamb cooked till it can be eaten with a spoon, so it doesn't matter if some guests are late. But her salad starters and rich desserts are always in lavish multiples of fours.

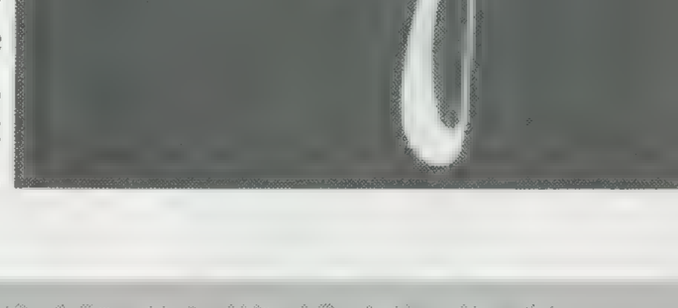
"SIMPLE, STRAIGHTFORWARD FOOD, NEVER MANIPULATED—AND A FABULOUS DESSERT."—DEEDA BLAIR



"FOUR SALADS, ONE MAIN COURSE, FOUR DESSERTS—MY FAVORITE BUFFET."—JOY DE ROHAN CHABOT

THE SAUCIEST OF SPOONS

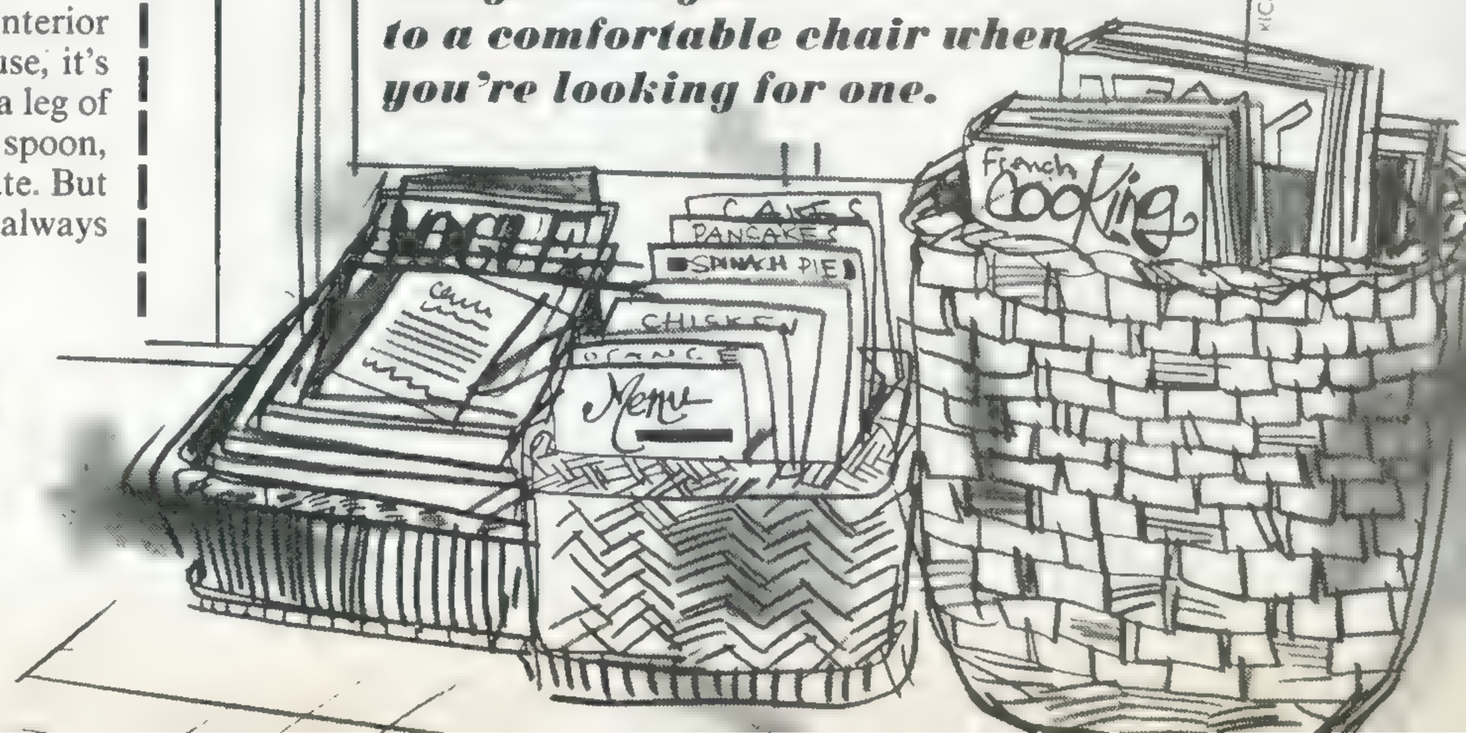
Some of the best restaurants in the world use them, and no truly well-set dinner-party table should be without them. What are they? Sauce spoons (*right*), nearly as flat as a butter knife but as wide as a spoon—the elegant way to get up remaining gravy from your plate, or to dispatch caviar—or even scrambled eggs. (And a very unusual present.) Available in silverplate from Christofle Silver, Inc., at selected stores throughout the country. $120 for four.



Special for chocolate lovers:

All it takes is one phone call to send a three-pound, thirteen-inch chocolate-chip cookie (one pound is chocolate chips) to chocolate mavens anywhere in the country. Choices: chocolate chips in vanilla, chocolate, or mocha cookie base, with or without nuts. The Cookie Courier: (212) 307-0008 in New York State; (800) 223-4114, outside. $25 for hand delivery in New York City, up to $35 nationwide.

***Basketry** An efficient and attractive way to organize recipes, cookbooks: In baskets lined up on a counter or windowsill in your kitchen. Recipes, segregated by category in separate baskets, can go with you to a comfortable chair when you're looking for one.*



RICHARD ROSENFELD

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With all the smooth country
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FRIDAY

SATURDAY

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ENDURING LIPSTICK

At last, lipcolor that truly lasts: L'Artiste Enduring Lipstick. It's L'Oréal's new slant on lipwear with proven staying power. Plus a noticeably creamy formula that lends lips newfound lustre. Good news, too: its 'ever fresh' tip delivers more control, a more finished, polished perfection.

L'Artiste Enduring Lipstick in 8 cremes, 8 perles, and its own sleek case. You're going to love it from first impression to lasting impression.

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A SENSE OF DISCOVERY

Great American Fashion
Bill Blass captures the sophisticated
innocence of Spring in short dinner dresses of
pure white floral striped silk jacquard.
In The Salon, which has above all

A SENSE OF STYLE

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ALFRED SUNG

the monaco group

Photography: Gerard Gentil

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The Shoe Salon at N-M: Striding ahead with Maud Frizon.

Spring's newest, brightest, most delightful high heeled sandal, The Shoe Salon.

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Frank Masandrea's evening pajamas—
a navy crepe cocoon and
white jersey trousers in a
provocative play of proportions.
From our designer collections.
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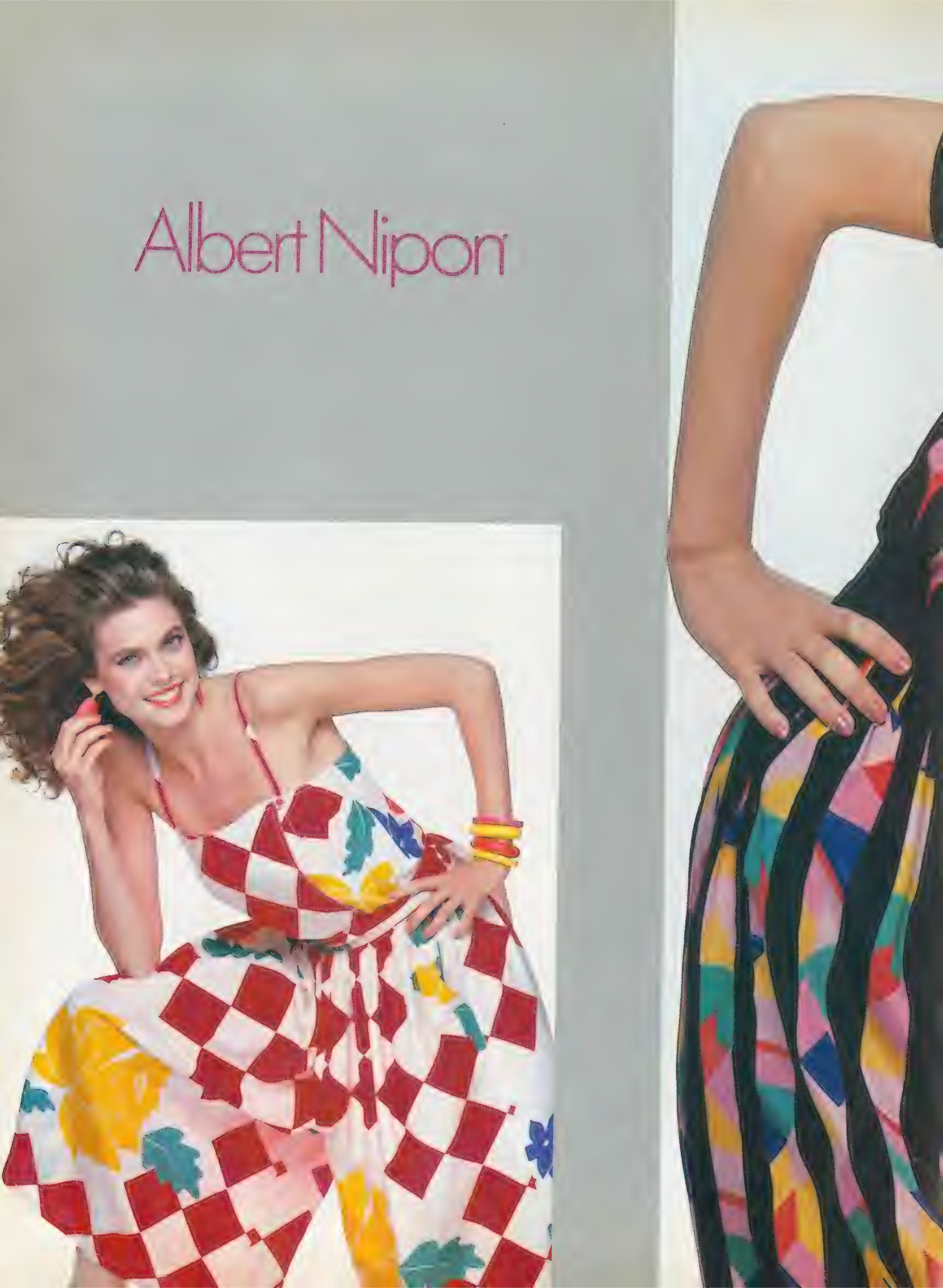
JAMES MOORE

All eyes are upon you in jewelry from the **Christian Dior** collection.

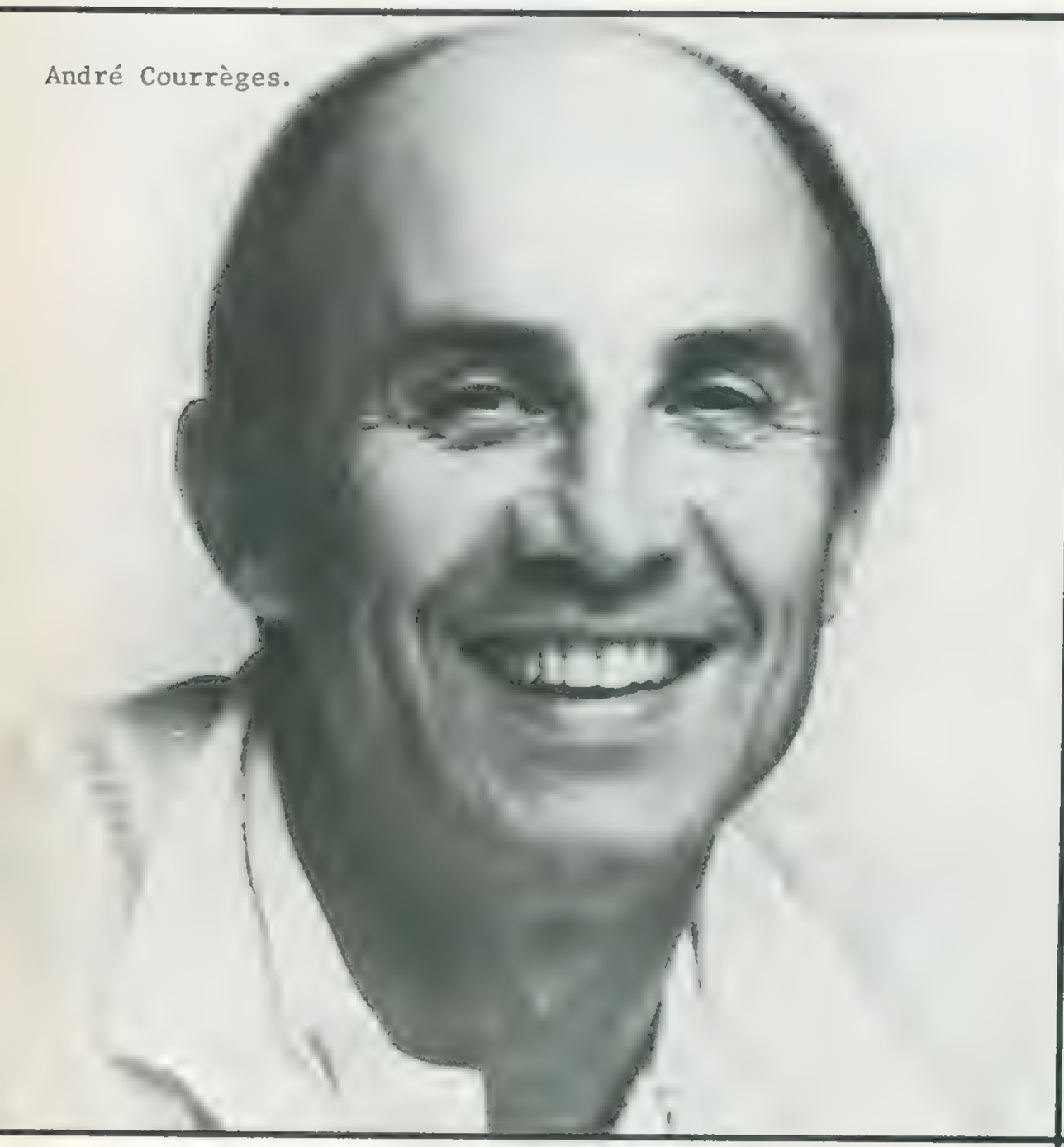
Albert Nipon



Today, André Courrèges is no longer devoted only to fashion. He has chosen windsurfing as another way of expressing himself because it's "a fabulous driving force for the imagination". Aesthetic research knows no limit, whether you are playing with shapes or working with colours and materials. To extend this line, André Courrèges has created a full range of isothermic clothing allowing you to move smoothly on this surf board.
Whether creating clothing, cars or perfume, what counts most for André Courrèges is his outlook on things and his way of communicating it.

Skirt and blouse in silk crepe. The pattern on the sleeves is reversed.

André Courrèges.



New-York (New-York)
19 East, 57th street.
Palm Beach (Florida)
Esplanade, 150 Worth avenue.
Scottsdale (Arizona)
6900 East Camelback road.
Canada
The Province of Ontario.
Beverly Hills (California)
447 North Rodeo drive.
Bal Harbour (Florida)
9700 Collins avenue.
Houston (Texas)
1800 South Post Oak road
Saint Thomas (Virgin Islands)
Palm passage.
Canada
The Province of Quebec.
Chicago (Illinois)
Water Tower place,
835 North Michigan avenue.
Las Vegas (Nevada)
The Fashion show,
3200 Las Vegas Bd South.
Costa Mesa (California)
South Coast Plaza.
Atlanta (Georgia)
Lenox square, 1518.
Boston (Massachussets)
The Mall at Chesnut Hill.
San Francisco (California)
155 Maiden lane.
La Jolla (California)
1298 Prospect street.
Palm Springs (California)
285 South Palm Canyon drive.
Dallas (Texas)
Plaza of Americas, 650 North Pearl
Washington (D.C.)
Saks Jandel 5504 Wisconsin avenue.
St Martin (French West Indies)
Shore's Brothers.
Honolulu (Hawaï)
317 Waikiki shopping center.
Seattle (Washington)
1518 Sixth avenue.
Fort Lauderdale (Florida)
Sara Fredericks.

Courrèges. 40,rue François 1er. Paris. France.

Windsurf is for André Courrèges a way of expressing himself in the domaine of "Future Sports". Symbol of life styles in years to come.

Ensemble with short-length jacket plus dress with striped top.

Courrèges

Eldorado.

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CHANEL BEAUTY

'Passion'. The newest powder color from Paris.

Between Us

Courage to change...
learning by earning
...man talk, what it means

By Lorraine Davis

LIFE-CHANGING MADE EASY?

"I had spent eighteen years climbing to middle management when it occurred to me, in 1975, that I didn't *want* to spend my life in middle management," said Carollee Pelos, who was thirty-six when she mustered the courage to leave her lucrative job to take a lower-paying public relations one where photography would be included in her duties. "It was scary to have no money in my savings account."

In the next eighteen months, Carollee attended the Germain School of Photography at night and managed to save $4000 for "one big trip." Then, while working at a NYC gallery, Cityana, she met architectural historian Jean-Louis Bourgeois—"He has the vagabond in his heart, too"— and together they set out to explore Afghanistan's "vernacular architecture," buildings of mud mixed with straw and dung, with Carollee doing the photography. "We had seen one beautiful breast-shaped structure in the desert there; we heard there were thousands of varied free-form structures, called Ziarats, used primarily by women because they are excluded from Afghan mosques." These shrines to dead saints are said to encourage health and fertility and have chambers for curing insanity. Carollee, who tried them, said, "I've never been saner." (She still carries a handful of healing dirt from the saints in her pocket.) The Pelos / Bourgeois team went on to more mud architecture in India, then to West Africa—Mauritania, Senegal, Mali (mud cathedral here), Niger, and Morocco.

Carollee's vernacular-architecture photographs with texts by Jean-Louis have been bought by universities and museums here and abroad, and the couple have exhibited, lectured, and written about their work. Funding still involves patrons. Carollee said: "There were no guarantees that I could survive financially. I talked a lot with my support system [she's met with her women's group weekly for many years], my women friends. You must have the belief that everything will come to you. I just do my work, and everything *has* come. These are the most beautiful years of my life."

DIVIDENDS FOR LUNCH

A festive luncheon at the Savoy in London was the goal, five years ago, of twenty women in Wichita, Kansas, who each contributed $20 a month to their investment club—called 20/20 Ltd.—to learn the techniques of stock-market investment and enjoy the earnings. Their next trip will be lunch in Vienna!

Organizer Norma Greever, who was forty-four and totally uninformed about finance when she was widowed a few years ago, said the group meets monthly, with one member reporting on the state of the market and another discussing a particular stock. Their best buys have been local, "We could see the management. Good management is what makes a good company." The members are all active in community volunteer work; only one works for pay—but she's a CPA and keeps track of the club's books.

To form your own group, Ms. Greever recommends the help of the National Association of Investment Clubs (P.O. Box 220, Royal Oak MI 48068) and their book, "The Investor's Manual," which can be had for $8.

HOW TO TALK WITH MEN

Though Erica Abeel's new book, *I'll Call You Tomorrow, and Other Lies Between Men and Women* (Morrow), explicates the lot of the divorced mother in NYC, her translations of Manspeak could be useful to any woman. Try these: " 'Let's elope to Brazil,' for example, could be heard with the amendment: 'If something else doesn't come up.' 'You're special,' might mean: 'Like human beings and snowflakes, none of which the Lord created identical, and until dawn.' 'It wouldn't be fair to get involved with you until I've resolved my feelings for my wife' might be decoded as: 'If my wife takes me back it's off, and if she doesn't we can still get it on.' " Ms. Abeel, who writes with cheerful irony, feels exasperated by the 1980s American male, but— like the rest of us— she's not giving up on him entirely.

STILL ON: LIGHTBULB JOKES

A show of 250 international feminist cartoons, *Pork Roasts,* put together by art critic and historian Avis Lang Rosenberg at the University of British Columbia Fine Arts Gallery, in Vancouver, is now touring in both Canada and the USA; a selection of these drawings have been published by Pink Primate Projects (603 Powell Street, Vancouver, BC, Canada, V6A 1H2; $3.70, including postage). Here, (condensed) captions from a 1978 Trina Robbins cartoon: "How many feminists does it take to screw in a lightbulb? . . . Three—one to screw in the bulb, and two to argue the politics of the situation! . . . Four—one to screw in the bulb, and three to write about it! . . . Five—one to screw in the lightbulb, and four to take the course! . . . Six—one to screw in the bulb, four to take the course, and one to do the childcare! . . . You need one to make the official statement, two to call a meeting, five hundred to come to the convention, and two hundred to protest!" (They forgot the lightbulb.)

FEBRUARY FOR FEMALES

<u>Fourth:</u> In honor of its sixtieth anniversary, The Association of Junior Leagues, Inc. (825 Third Ave., NYC 10022; 212/355-4380) and the Hunter College School of Social Work in NYC will invite community leaders to a symposium on "Women, Work, and the Family." Related conference on "Child Care: Options for the 80's" will be sponsored by The Association in cooperation with the Johnson Foundation at Wingspread, Racine WI, February 11-13. . . . <u>Fifteenth:</u> This is Susan B. Anthony Day. Celebrating the birthday of a great fighter for women's rights (1820-1906), Congressional Union invites all women to rally at the White House and nonviolently militate in support of ERA. (Info: P.O. Box 173, Bronxville NY 10708) . . . In NYC, Susan B. Anthony Awards sponsored by New York Chapter of NOW (84 Fifth Ave., NYC 10011; 212/989-7230) will be presented in the City Council Chambers at City Hall. <u>This month:</u> At Chatham College in Pittsburgh, launch of a new evening degree program for women, with a major in Business and Society. (Woodland Road, Pittsburgh PA 15232; 412/441-8200, ext. 365)

MICHAELE VOLLBRACHT AT FROST BROS.

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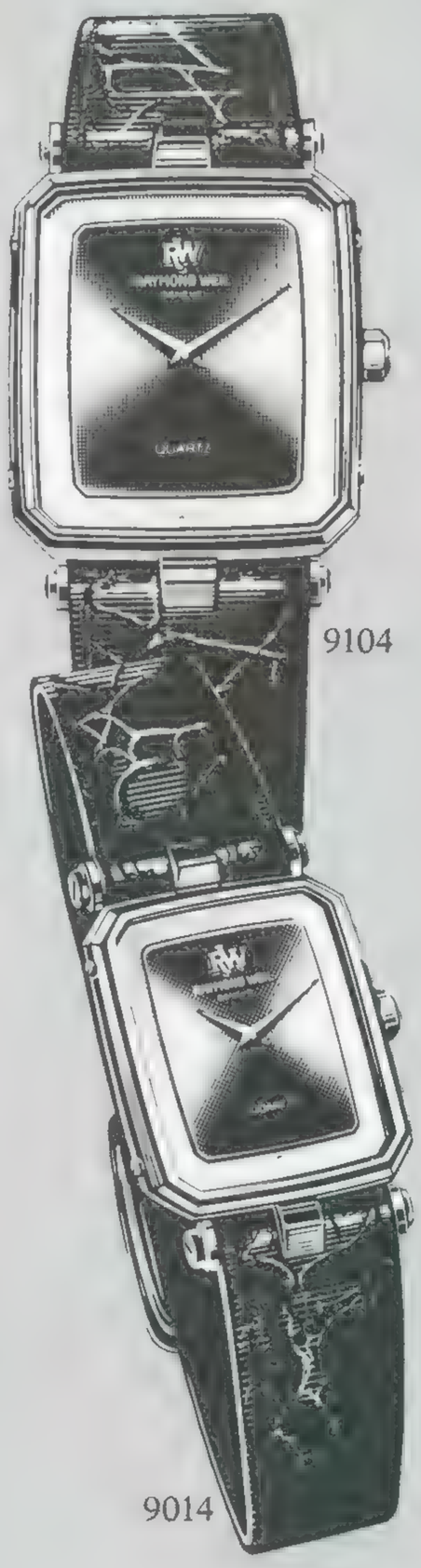

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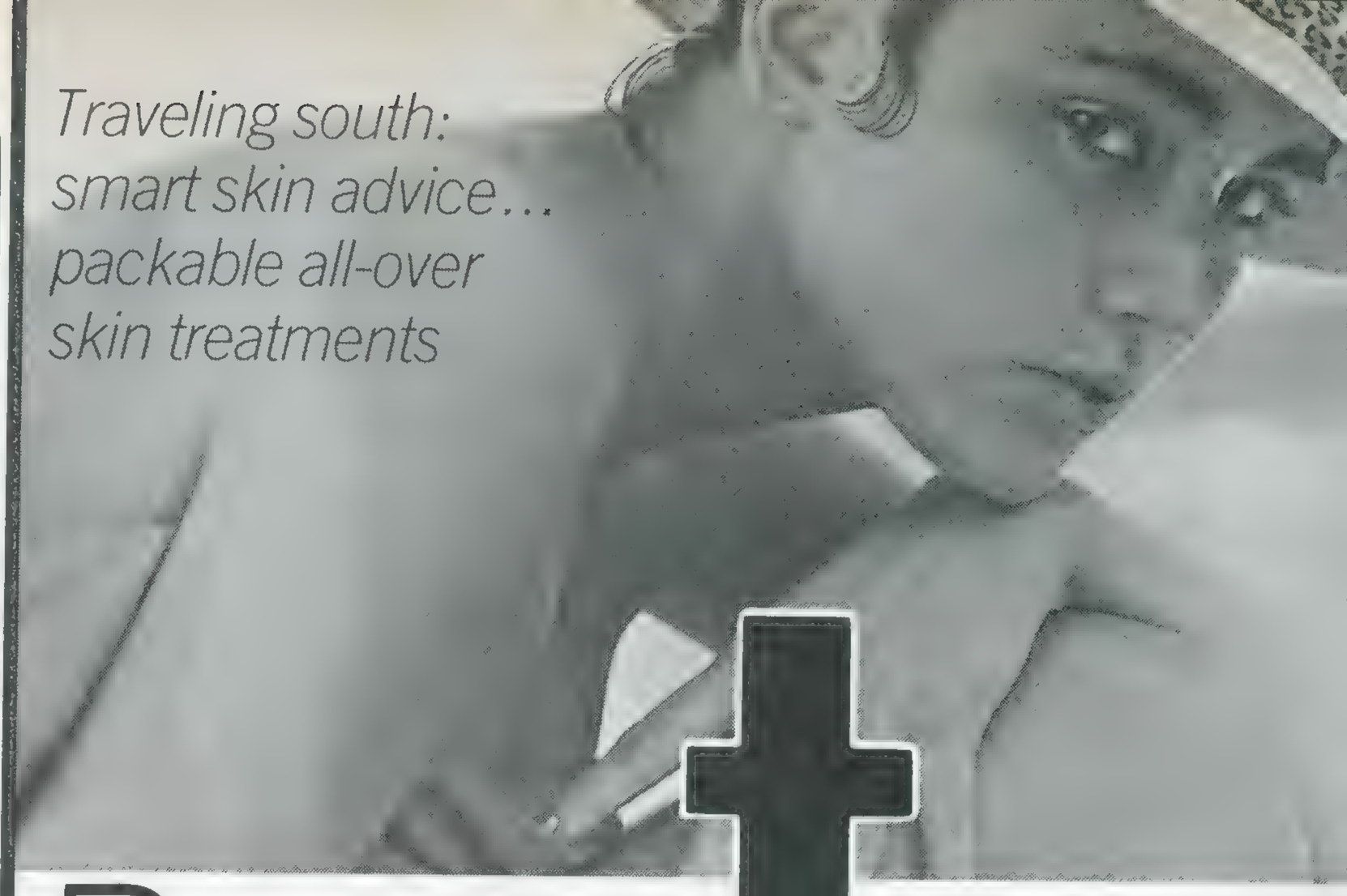

Beauty Now

For legs on show: triple-duty lotion that helps dead skin slough off, prepares legs for shaving, leaves a moisturizing effect behind (from Barjelle) . . . and makeup that gives your legs the look of a tan, is water-and smear-proof besides, from Essenjé (more on "fake" tans, page 102).

BEFORE YOU GO . . .

Check out local fitness facilities and/or any beauty symposiums (Elizabeth Arden's cross-country Red Door workshops, for example) wherever you're headed. . . . The morning of departure: stave off skin-drying plane-cabin air by applying a rich moisture base (like Elexéa's) under your makeup, as well as to hands, neck, and all around eyes.

The most important word in vacation skin care is protection—from changes in temperature, sun intensity, or altitude," says Peyton Weary, M.D., professor and chairman of dermatology, University of Virginia School of Medicine. Any extreme climate change—from cold and dry to hot and humid—and more time spent outdoors, and "you have a strong risk of over-exposed, sun-damaged skin." If you are starved for a little bit of suntan, Dr. Weary suggests using a sunscreen in the "intermediate range of SPF 6 to 10, which will allow you to tan slowly without burning. When you come in from the sun, chances are your skin will feel a bit tighter and drier than usual, so it's a good idea to have packed a bar of superfatted soap in your suitcase, along with a lubricating moisturizer, to apply all over your body while skin is still damp, paying special attention to knees and elbows."

Three mid-winter vacation essentials: insect repellent, skin-smoothing moisturizer, plus a good sunscreen lotion—look for one that's waterproof with a high SPF

IN THE SUNBELT...

• "Heat and humidity stimulate sebaceous glands—and make skin noticeably oilier," says David F. Frankel, M.D., clinical assistant professor, dermatology, University of Miami School of Medicine, who year-round sees the effects of hot sun on skin . . . and whose line of lighter, "less occlusive" Skincares treatment products are formulated for use in strong-sun climates. (At Burdines.)

TRAVEL

LIGHT, BUT DON'T OVERLOOK SKIN-CARE ESSENTIALS, GEARED TO YOUR PARTICULAR SKIN TYPE. SOME NEW OPTIONS FOR DRY SKIN: ■ MILOPA OF SWITZERLAND'S TRIO OF "COLLAGEN ESSENTIALS" DESIGNED TO "REVITALIZE A TIRED COMPLEXION." ■ I'S NEW MOISTURE SYSTEM LINE, WITH "MINERAL MOISTURE ATTRACTION," SAID TO "ATTRACT AND RETAIN MOISTURE IN YOUR SKIN." ■ THE BARE MINIMUM FOR A SOUTHBOUND EXCURSION: MILD SOAP AND A MOISTURIZER LIKE GILLETTE'S NEW SILKIENCE SELF-ADJUSTING MOISTURIZER, "DRAWN" TO DRY AREAS ONLY.

THE MAIDENFORM WOMAN. YOU NEVER KNOW WHERE SHE'LL TURN UP.

The odds are always with her when she's wearing elegant Delectables.® This beautiful seamless bra and matching bikini are silky satin tricot with antique lace scalloping and just a touch of shirring. Choose the underwire (shown) or the softcup. Bras from $8.50. Bikini $6. In a selection of colors that are a sure bet.

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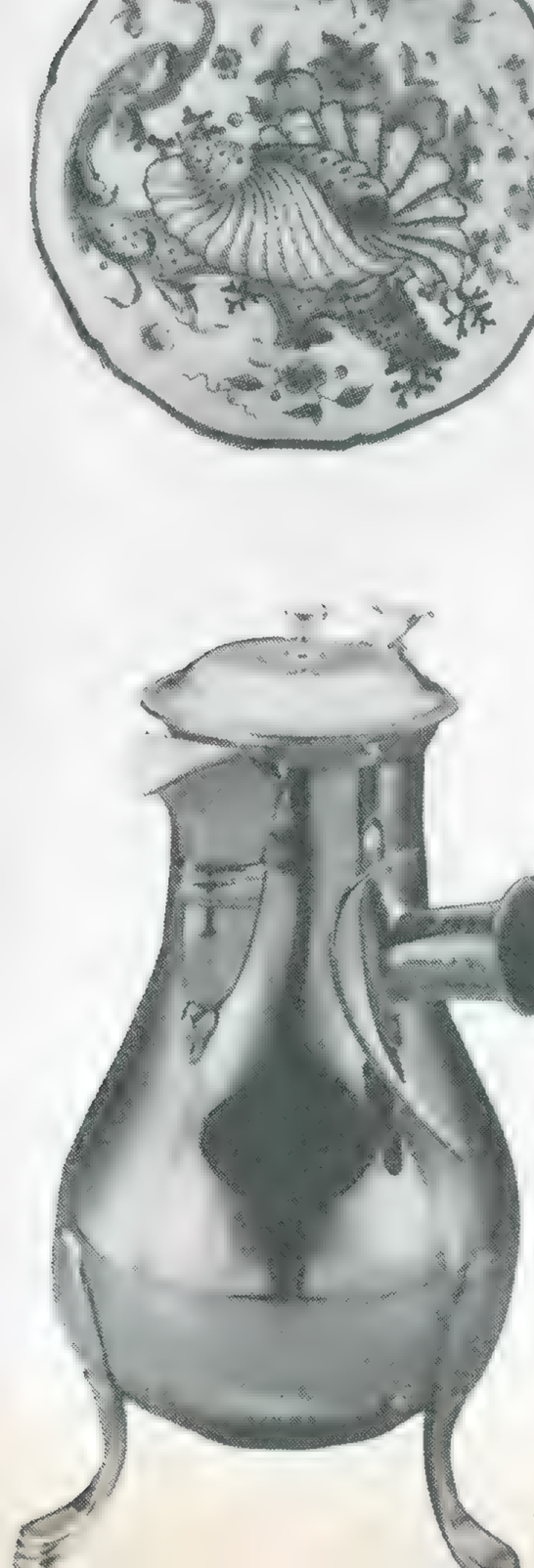
Living:

Ideas and Trends

Radiant rooftop: when ceilings become windows...Louvre treasures for your home...finding art in the ordinary

By Barbara Plumb

A windowless storage room on the tar roof of a Manhattan townhouse became a garden hideaway when designers Richard Ohrbach and Lynn Jacobson added a greenhouse and deck with stucco walls. Two skylights—over the desk area and stairwell—bathe the room in sunlight. "At night, it glistens and glows because the plants are pinpointed with spots and the deck is illuminated with uplights," Lynn says. Brass etageres hold a stereo, books. A drum table, lacquered in terra cotta, punctuates the taupe wool-covered seating unit like the period under an exclamation point.



Turning dinner into a work of art

Le Musée des Arts Décoratifs of the Louvre in Paris has chosen Tiffany to replicate forty pieces of china, faience, crystal and sterling silver made by French artisans from prototypes or drawings in the museum's collection. Each piece is marked with the seal of Le Musée des Arts Décoratifs and the name of the maker. Sales will benefit the museum ***Above:*** **Polychrome enameled faience plate, circa 1750, $150.** ***Left:*** **Eighteenth-century sterling-silver chocolate pot, $7500.**

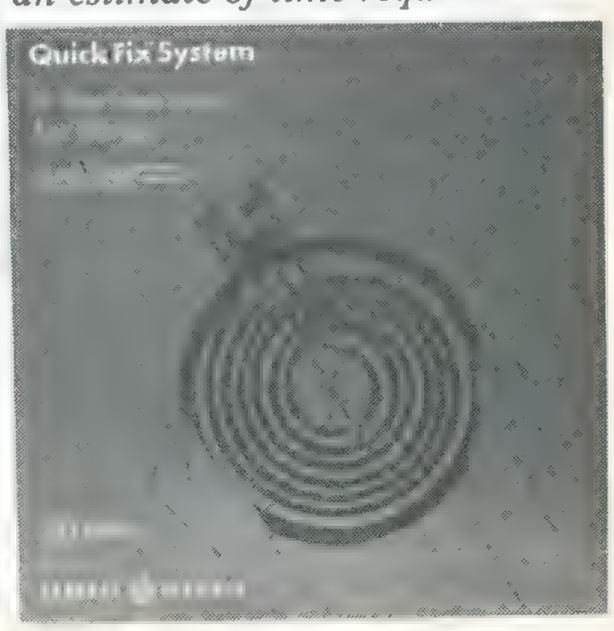
Finds: *"I like to photograph so-called ordinary objects that have quality," says John Gruen of the thirty-five still lifes in his stunning book, "Objects" (Knopf). Found objects ("I like the shape and outline they make") date from nineteenth-century America. Above: bottles, spools, muffin tin, spice can.*

SAMPLING AMERICA...

A century ago, "young ladies" used samplers to learn the alphabet and how to mark household linens. Imaginations, however, often soared beyond the chore, as is charmingly demonstrated in an exhibition, "Needlework," through April 25 at Rhode Island School of Design. Above: Silk embroidery, 1785.

A FAST FIX

Because consumers now do 40 percent of appliance repair themselves, General Electric has created the "Quick Fix™ System"—repair manuals with boxed parts in matching colors, graphics designed by Robert P. Gersin Assoc.. Included on the box (below): an estimate of time required.



B U L L O C K ' S

TWO NEW BULLOCK'S
BEVERLY CENTER
MANHATTAN BEACH

Country Airs by Calvin Klein.
His suede overblouse in lush lapis, shoelaced to the collarbone, belted low on the hip. Dramatic against linen stripes and a wool plaid shawl. Both indigo and lapis. The suede overblouse, 4-12. $595 Skirt, 4-12. $205 Shawl, $185
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Hair Now

Report: new cuts, styling trends... where to get a good cut... new evening hair options...

The look of hair this spring. We polled top stylists . . . their thinking: no one "correct" length, according to Garren at The Plaza, Howard Fugler, and other stylists we talked to; but, if there's any trend, it's to *shorter* hair that is "long-short"—or as Sergio Valente describes it: *full and short,* flared at the sides, with thicker bangs, more length at the nape. (Few women can pull off a very-short-hair look—too "baring.")

The season's "accessory": volume . . . more or less, says Rick Gillette, "depending on what you wear, where you go, the time of day."

Layering: just around the face (to add volume); the rest of hair is one length.

Most versatile length: just above the shoulders. . . . There seems to be a hair movement *away* from the face, says Garren, which can be gotten with hair gel or lotion . . .

One new way to build "height" into hair (this, from Chicago hairstylist Charles Ifergan): apply setting lotion to roots only; use a small round brush to "pull" hair—gently—away from the scalp.

Newest styling technique—double-texture hair: wavy in one part, straight in others; John Sahag likes to see hair wavy at the crown, straighter at ends. Marc Pipino achieves double texture with a combination of precise hair cutting and "scatter techniques"—perming and styling options used differently on different parts of the head—e.g., a body wave or root perm just at the crown of the head, ending in the middle of hair strands.

The new evening accessory from Christophe Carita in Paris: wide black velvet ribbons tied in oversize bows, worn on the forehead, as shown here, or wrapped "Indian headband" style around blunt-cut shoulder-length hair.

A GOOD CUT

is essential to great-looking hair. Some of the country's top "cutters": San Francisco's Mister Lee (415/474-6002). . . In Atlanta, Carey Carter and Mitchell Barnes of Rich's Beauty Salon (404/231-2611), both specialists in "low-maintenance" styling . . . Houston's Michael Kemper, at the Post Oak Sakowitz (713/877-8888), for "easy care," spring-into-summer styles . . . Betty Pehrson of Beverly Hills (213/275-8016) . . . Michael Van Ditto, of Seattle's Salon Cardeau (206/622-1583), "places highlights to complement the line of your hair" . . . Horst & Friends, just outside Minneapolis (612/473-2568), for "fuss-free" cuts.

"The condition of your hair is as important as the cut," says Calvan Walker, hair-color director of Gerard Bollei at The Galleria, NYC, whose "energizing treatment" (half-hour protein-and-mineral pack) keeps hair in top shape for up to six weeks, is especially important before *and* after coloring or perming your hair to offset drying effects.

There's no one "correct" length for hair now, but the trend is toward shorter hair, "long" short hair

A woman's hair should look attractive from every angle: front, sides, back," says Antonio da Costa Rocha of La Coupe, who created the look at left, for hair that is shoulder length or a bit longer, layered or blunt cut. First, hair is swept back off the forehead with a round brush, then the sides are brushed back around the ears, rolled into two soft curls at the back. Antonio's favorite finishing touch: a large black velvet bow, anchored at the nape.

Location photography at Dove Cottage. Clothes by Castleberry Knits. Earrings by Cathy and Marsha for Catherine Stein. Bracelets by Jilbart Designs. Details, stores, last pages.

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DONNA KARAN/LOUIS DELL'OLIO

FOR ANNE KLEIN AND CO.

Beauty Q & A

How "instant" tanning lotions work... caring for makeup brushes... matching foundation to your skin type

Q I'm taking a week's vacation in the Caribbean this winter. I would like to use an "instant" tanning lotion before I go so that I don't look pale when I get there. How do these products work? Are they safe to use?

A The active ingredient in most of these products is dihydroxyacetone, a chemical substance that reacts with the proteins of the outermost layers of the skin to create a tan-like color. "Since the browning effect takes place only on the skin's surface," explains Joseph Gubernick, vice president, research and development, Estée Lauder Inc., "it lasts only as long as these layers themselves do, wearing away as your skin sloughs off."

It is important to apply these lotions carefully, since your "tan" will only be as even as the application of the lotion. "Only the thinnest of applications should be done on the knees, elbows, and heels, as these thicker-skinned areas seem to 'take' the color faster," notes Robert Sayre, Ph.D., director of the Coppertone Solar Research Center.

"If you want to get a 'preview' of the color a lotion will turn your skin—which may in fact vary from one individual to another—do a patch test," advises Dr. Sayre. "Apply the product to your forearm and wait three to five hours for the 'tanning' process to be completed." John F. Romano, M.D., clinical affiliate in medicine (dermatology), The New York Hospital-Cornell Medical Center, points out that such a patch test, examined after twenty-four to forty-eight hours, would also determine skin's sensitivity to the product. Aside from a possible allergic reaction, these products are safe to use.

It is important to wash the palms of your hands thoroughly after each application, so that they do not become darkened. Once dry, an instant tanning lotion will not rub off on your clothes; but it is important to keep the lotion away from clothing, hair, and eyes during the application and drying period. Some products contain bronzers along with the active chemical ingredient; others contain a sunscreen with SPF2. "You must remember, however," emphasizes Mr. Gubernick, "that, unlike a sun-induced tan, the darkening of your skin produced by an instant tanning lotion provides absolutely no sun protection whatsoever. A sunscreen *must* be applied if you go out in the sun."

Q I love using brushes to apply my makeup; but how can I keep the brushes clean?

A We took your question to makeup and skin-care specialist Trish McEvoy, who suggests that each time you finish using a brush you dust it off, by lightly brushing it against a tissue until all stray powder is removed. "Every week or two," she recommends, "give your brushes a gentle shampooing. Swish the bristles (*not* the handles) in a basin of mild liquid soap or shampoo diluted with water; then rinse well with clear water.

"The best way to dry a brush is to lay the handle on the edge of the sink or counter so that the bristles are suspended in air. This way, they will naturally assume their proper shape. (If your brush ever gets out of shape for any reason, simply wet the bristles and let them dry in the same manner.) A dab of cream rinse applied to the bristles before rinsing will help restore their original softness."

Q I can't seem to find the right foundation for my skin. When I bring these products home from the store, they all seem too pink or too cakey. What can I do to find a more "perfect" match?

A "A foundation's color should always be tested on your neck—not on your hand," says makeup artist Way Bandy. "Otherwise you will end up with an unattractive line of demarcation along your chin—and a foundation that doesn't really match your facial skin."

It is also necessary to match your makeup to your skin type and texture. Dry-skinned women usually prefer oil-base foundations, while water-base formulas help prevent late-day sheen on oily skin. Emulsion-base foundations—richer than water-base but not as creamy as oil-base—are a good choice for skin that is neither dry nor oily. As for matching foundation to skin texture, most makeup artists prefer liquid formulas to creams, because they "let a sense of your skin show through," as Way Bandy puts it.

What if you have combination skin—i.e., oily in parts, dry in others—and can't find a foundation that feels perfect for you? The answer may be to buy two—one a lighter-toned water-base, the other a deeper-toned oil-base—and blend them yourself. You can mix them together in a third bottle or, better yet, use a cotton swab to blend a bit of each foundation together each morning, varying the proportions as your skin's degree of oiliness or dryness and exact color shift throughout the seasons. ▽

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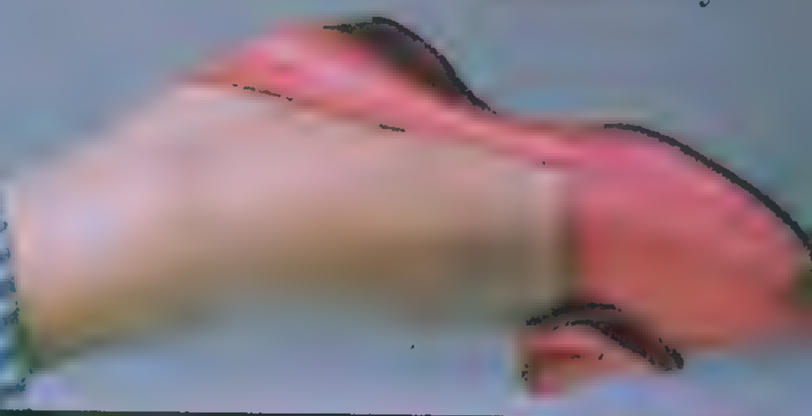
GEOFFREY BEENE



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PEOPLE ARE TALKING ABOUT

Beauty

Fitness on the high court ..."multipurpose": fast-track makeup category...spa options

Because makeup not only makes a woman look good but also feel good, a renewed interest in appearance—and the desire to use makeup—is, for a woman recovering from an illness, an integral part of the rehabilitative process. Probably no one knows this better than Dorothy Pirozzi, a former fashion model who lost her sight and who now devotes her time to teaching visually impaired women how to apply makeup. Her book, "The Art of Make-up for the Visually Handicapped," is available from the New York Lighthouse (write: 111 East 59th Street, NYC 10022), which has, in the past, co-sponsored makeup workshops with Helena Rubinstein and Elizabeth Arden. . . . Ms. Pirozzi suggests that women seek this type of help from local agencies for the blind in cities across the country.

FITNESS FIRST

Among Supreme Court Justice Sandra Day O'Connor's first priorities in Washington was the establishment of a daily 8:00 A.M. exercise class—to which she invited all the Court's women employees—held at the gym where Justice Byron White plays basketball.

MULTIPURPOSE MAKEUPS: PROS/CONS

We all look for shortcuts, these days. And one of the easiest, now, when it comes to making up is to go for multipurpose products . . . products that do *more* than one thing . . . that serve a twin function and cut application time by as much as half. "But they aren't *always* your best choice," says makeup artist George Newell. "For example, a tinted moisturizer is not really a substitute for a foundation. It does not provide the coverage, the 'finish' for which foundation is intended. A color-added moisturizer is fine for weekends, more casual moments when a woman isn't 'dressed'—but, like jeans, it should not be worn to the office . . . if you want a more 'polished' look. Tinted moisturizers also have the disadvantage of making skin oilier. . . . so many women shouldn't use them at all."

For "polish": tinted moisturizer isn't a foundation substitute

SPA-GOING: THREE GREAT IDEAS

Another "first," this one from a major university medical center (University of California, Los Angeles): a twenty-four day "live-in" residential program designed to help participants reduce health risks and learn to find a better—more healthful—way of life. The program is designed for people suffering from one or more risk factors: smoking, poor stress control, high cholesterol, poor nutrition, physical inactivity, obesity, as well as other medical problems; and couples are encouraged to attend together.

The multidisciplinary staff of this comprehensive treatment/learning experience includes physicians, nurses, nutritionists, exercise physiologists, and psychologists. And for those unable to spare the time: there's also an abbreviated lecture series. . . .

Also note: the QE2 becomes a two-week ocean-going spa every year, offering lectures on nutrition and stress, under the direction of fitness pro Eric Mason.

For easy accessibility: the Chrysalis Spa in Toronto, which "sets itself up" at different hotels to provide a spa experience to those who travel or who don't have a spa nearby.

—DOROTHY SCHEFER

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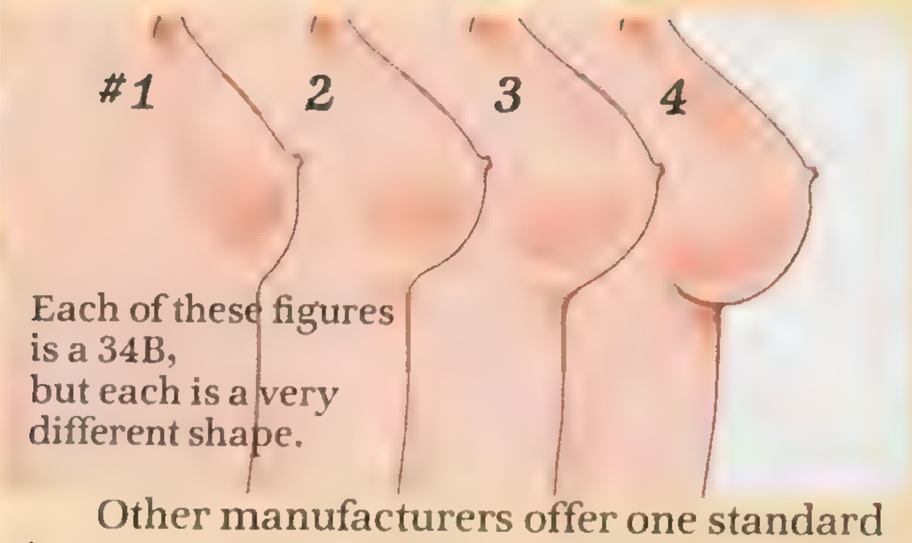

Each of these figures is a 34B, but each is a very different shape.

Other manufacturers offer one standard size, say one 34B to fit every 34B. But one standard size can't fit every type of figure. Only Bali makes bras in four figure types, four 34B "figure" categories, for example. Each one is shaped differently, so one will Custom-Fit you perfectly. The cups, side panels, back, support, everything. The entire bra shapes your breasts softly and comfortably.

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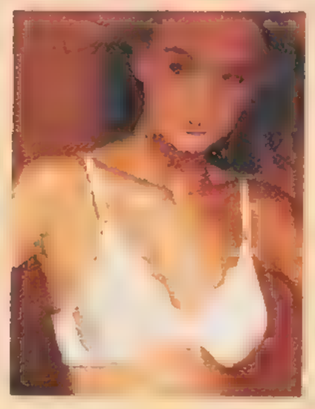
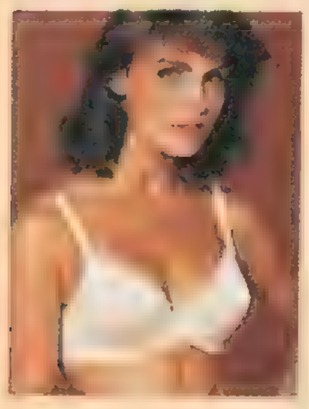
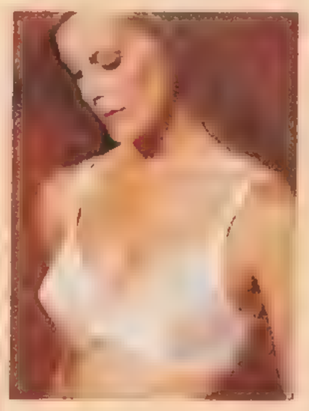


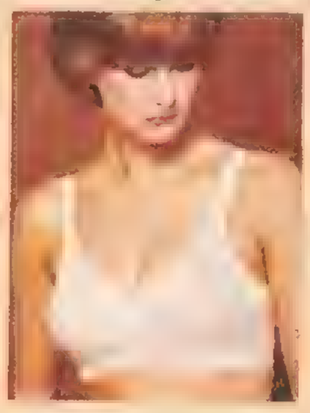
Free Woman
A sensuous natural look for the slender figure (figure #2)

New Woman
Soft and pretty accents to give you a fuller-looking figure (figure #1)



Today's Woman
Luxuriously feminine support for the average figure (figure #3)





Total Woman
Classic support for the fuller figure (figure #4)

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Mind Health
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How we get what we want... analyzing—and using—your anger...friendship cures!

By Suzanne Fields

IMAGINE A CREATURE IS WATCHING. . .

Constant arguing between a husband and wife does not necessarily indicate a hopeless marriage, new psychiatric studies suggest. The couple's anger often can be recycled into a new, more rewarding kind of intimacy. Some couples argue to release tension and show each other how much they care, writes Miriam D. Mazor, M.D., clinical instructor in psychiatry at Harvard, in *Medical Aspects of Human Sexuality.* Their fights often have a prescribed sexual pattern, fighting as foreplay to the pleasures of making up. But, for other couples, fighting can be a substitute for sex, reaching a climax in tears, violence, and dramatic exits.

When couples argue, they often are remembering old put-downs by their parents over authority and competence. But because it is so painful to recall those early wounds to self-esteem, it's easier to argue about neatness, money, or where to vacation.

In joint therapy, Dr. Mazor teaches couples to "de-toxify" their arguments by getting each person to empathize, though not necessarily agree, with the partner's point of view and then to identify the emotions of both partners in the conflict. Fighting then usually becomes less threatening and often dissipates. Sometimes couples are taught to pretend that an "invisible creature" is observing the argument and are asked to describe what the creature notices. Couples are thus able to see what the fight is actually all about.

WOMEN AND THE POWERS OF PERSUASION

The reason women traditionally have used different strategies than men do to get their way has less to do with sexual differences than it does with institutionalized female powerlessness, according to new studies at California State College in San Bernardino. Gloria Cowan, Ph.D., chairman of Cal State's psychology department, directed a study of 198 boys and girls, tracking the ways they manipulated parents when they were in the sixth, ninth, and twelfth grades. Researchers found no differences in the strategies—so-called "feminine" tactics—that boys and girls in similar positions of powerlessness use to manipulate parents: they plead, cajole, weep, and make appeals to compassion and guilt to get what they want. But when dealing with their peers, they become "power equals," and girls, no less than boys, employ "masculine" tactics of bargaining, reasoning, and persuasion. As they become adults, Dr. Cowan observed, boys typically expand reasoning strategies, while girls enlarge their repertoire of emotional appeals. This suggests, she says, that as women achieve more personal and "institutional" power, they will feel able to dry their tears, to bargain and persuade as men do.

THE NEW FREEDOM: A SINGLE-MINDED APPROACH

To marry or not to marry—a growing number of women feel free to decide without risking social stigma, a new study at Tufts University finds. Men and women are offering positive reasons for remaining single: economic independence, a wider range of friendships, and greater opportunities to pursue careers. Implications are most striking for women. Carol C. Nadelson, M.D., and Malkah T. Notman, M.D., writing in the *American Journal of Psychiatry,* report that although marriage tends to be more stressful for women than for men, women tend to get more satisfaction from being married. Single women say they pay a price of isolation and loneliness for their freedom and autonomy, but the study notes that, as the role of women expands and as women achieve greater control of reproduction, they may no longer "feel compelled to yield to expectations"—and marriage will become only one option to consider.

WHAT YOUR OUTSIDE SAYS ABOUT YOUR INSIDE

Recent psychological studies confirm that beauty *is* more than skin deep: pretty people are more likely to achieve greater success than plain people. In a range of tests, attractive people were perceived as persons of greater warmth, sensitivity, kindness, and modesty, writes Ellen Berscheid, Ph.D., professor of psychology at the University of Minnesota, in *Psychological Aspects of Facial Form.* Beauty becomes self-fulfilling prophecy. In one exercise, men and women met over the telephone. With photographs, certain men were led to believe that the women they were talking to were pretty; other men, that the women were plain. Researchers, eavesdropping on the conversations, discovered that the women talking to men who *believed* them pretty sounded more poised, vivacious. These men had initiated a winning conversation, and the women had responded in kind. Attractive women's social encounters are warmer, enhanced by constant signs of admiration; and this marks their personalities, social lives, educational and career opportunities. Attractiveness, unexpectedly, becomes *more* important as an acquaintanceship proceeds, not less. In another exercise, men and women were randomly paired off, agreeing to date five times. Attractiveness counted strongly as a basis for admiration in the first impression and became more important with each succeeding date. As people move frequently, often far from family and friends, first impressions and physical appearance become crucially important. A distressing fact, concedes Dr. Berscheid, but one better to be understood than denied.

THE BUDDY SYSTEM

New research suggests that the trauma of losing a child or spouse, a divorce, or changing jobs may subject you to much less vulnerability to physical and mental illness than once thought, if you have a network of family and friends to help you with what psychiatrists call your "worry work." Gerald M. Caplan, M.D., writing of his research at Harvard and at the Hebrew University of Jerusalem in the *American Journal of Psychiatry,* identifies four phases of an individual's reaction to stress: escaping from the stressful environment, learning new ways to deal with it, building emotional defenses against it, and coming to terms with its cause. "An effective supportive group or network of relatives, friends, neighbors, and [others] provides the individual with concrete help," writes Dr. Caplan. Beyond helping you with immediate concerns, such as getting through a funeral service or finding a new job or place to live, this network of people who care can often get you through these troublesome phases more successfully than the professionals can. They can bolster your sense of yourself, reminding you that others have come through similar stress successfully, that the discomfort is "expectable" and can be tolerated. With a little help from your real friends, you can make it, too.

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YOUR LETTERS

(Continued from page 20)

tion and explicit nudity has a primarily sensationalistic value, since the ostensible purpose of the photograph is to illustrate the rather large plastic bangle about her wrist. Surely the extravagance of the visual message is completely out of proportion to the commercial aim of selling the merchandise in question. The viewer might actually wonder what *is* the merchandise actually being offered in your photograph.

This photograph . . . is exploitive of the woman model and even, perhaps, an invasion of her physical privacy.

Maria Newberry House
Victoria, B.C., Canada

Like subject like writer

Mary Cantwell's article on Diana Trilling (September, 1981) is a delight. I want to go to Columbia and introduce myself to Mrs. Trilling so some of the maturity and insight will rub off. . . . I'm not sure which I like more—Diana Trilling herself or the way Mary Cantwell writes about her.

Grace L. Duffy
Irving TX

Pretty Brooke

I would like to congratulate Brooke Shields on her latest (and what, fifth?) Vogue cover (September 1981).

I remember when a woman wrote to Vogue saying that "Brooke looks like she ran amok in her mother's closet" . . . I used to feel this way, but the more I see her face gracing covers of fashion magazines, the more I feel she was born for the profession.

Angela Amiri
North Hollywood CA

Virgil verities

Concerning the article by Joseph Brodsky in the October issue detailing the works of Virgil and their importance to our civilization, may I suggest that such "preeminent" authors keep to what they know about and not attempt to analyze the life of Christ? If Brodsky knew anything about the Bible description of Jesus' trial before Pilate, and the events leading up to it, he would have had greater insight than to say that Jesus could have made a better "case" for his innocence if he had only known Virgil hinted at Christ's coming so many centuries before. If Jesus had needed to make a case for himself he would have done so—he did not because it was necessary that he endure the entire spectacle of humiliation to prove he was the Son of God and could transcend this life in his ascension. If he *had* proved his "case" as Mr. Brodsky suggests, by use of Virgil's poetry or any other, he would not have been carrying out the great mission for which his entire life had been designed.

Mrs. Mark C. Thurlo
Kansas City MO

Author's reply: *I wasn't attempting to analyze "the life of Christ"; I was trying to suggest that poetry provides for a greater sense of infinity than any creed is capable of. Also, that creeds at their inception are regrettably dismissive or ignorant of art that precedes them. To say the least, Christianity could be a lot more triumphant, and less blood-stained, had it absorbed at the beginning the likes of Hesiod and Virgil. I must add that much though I admire your piety, I refuse your reduction of the Savior to a kamikaze. Had the "case" been better argued, the Roman crime would have been more obvious.*

We are Latin V students at Bayside High School in Virginia Beach, VA, have studied Virgil's life and are currently reading the *Aeneid*. . . .

Virgil was not forty-nine at his death, rather fifty-one; he was born in 70 B.C. and died in 19 B.C. Also, Mr. Brodsky repeatedly states that Virgil and Augustus were schoolmates. As young boys, both attended school in their native towns, Virgil in Cremona, Augustus at Rome. Virgil continued his learning at Milan and then at Rome under Epidius—a later teacher of Augustus and Antony. He then became a student of Siron and and met several soon-to-be influential men, but not Augustus. More than likely, Virgil was introduced to Augustus around 41 B.C. when Pollio retrieved Virgil's confiscated farm. Virgil was then twenty-nine and Augustus was twenty-two. Neither was of school age. . . .

The inconsistencies in recorded history and Mr. Brodsky's article are easy enough to prove. However, we cannot refute his claim that the problems of today's world are the failure of two men—Pontius Pilate and Jesus—to read the *Aeneid*. Nor can he logically claim this as truth.

Vicki Sears
Gail Johnson
Virginia Beach VA

(Continued on page 123)

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BASCHNEGGER

YOUR LETTERS

(Continued from page 121)

Author's reply: *Virgil died at the age of fifty-one, not forty-nine, although I hope that the latter figure has to do more with my retyping the piece than with the level of my arithmetic. As for Virgil's knowing Augustus at the school age—one ought to remember that, as regards schools, Rome was a small town and the fact that both men had the same tutor makes it smaller.*

On money and sex

I would like to respond to the Money column in the October issue. This is one issue that sparks impassioned debate between men and women. I've been an ardent supporter of the new and old etiquette in a dating situation, and find myself returning to the old school, even though I am a well-paid professional woman.

I think there is a basic misunderstanding concerning the woman-should-pay theory. Women's entry into the work force and the concomitant economic freedom that results is wholly independent from one's social life. The socio-economic category that I belong to is irrelevant to a dating situation. Someone who is dating me is doing so for company and companionship. Too many people confuse these two spheres that we operate in.

The hidden agenda that is alluded to when men pick up the tab is not eradicated when and if women pay their own way, because sexual politics are inherent in any social situation. This is not the exclusive province of either sex.

I suppose I would have more liberated and enlightened views on this subject if there were a group of men out there that are revising their way of thinking as women are. When men are threatened by women paying their own way, and confused by direct advances such as a woman initiating a date, then surely who pays as an issue will only add to the quandary they find themselves in.

I would like to believe that there are men out there who are interested in participating in a relationship grounded in '80s values, however I have never run across such a member of the species, and in the interim, I will not assume an additional role as teacher to instill social change.

Roslyn Sholin
New York NY

Rapping about music

I would like to reply to an article in the September issue written by David Sargent discussing the form of music referred to as rapping.

Mr. Sargent's reference to this music, calling it terrorizing and assaulting, was truly shocking. How dare he be so insulting! He went on to say that rapping lacks the "lushness and sweetness" most of us are supposedly looking for in music today.

First of all, those who listen to rapping find it interesting, entertaining, and very bouncy. Its purpose is not to terrorize and assault those who listen to it! Secondly, I want to point out that very many forms of music—rock, disco, punk rock, and acid rock, to name a few—also lack the lushness and sweetness Mr. Sargent mentioned. Music today is not at all what it used to be. For goodness sake, this is 1981, not 1950!

Robin Gibson
Elmont NY

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Talking about... Dance

Reconceiving a classic: Dance Theatre of Harlem's new "Firebird," by John Taras

By Holly Brubach

The question isn't whether or not one actually likes a Rembrandt or a Monet or the "Mona Lisa" but whether one can appreciate the work as a great painting. The same goes for a good many ballets—maybe too many. History has a way of sanctifying the art of the past, putting it under glass, placing a reverential distance between a ballet and its audience. "This is a classic," the awestruck dancers seem to say as they perform.

Firebird is one of those ballets. First choreographed by Mikhail Fokine for Diaghilev's Ballets Russes in 1910, it is today preserved by England's Royal Ballet and the American Ballet Theatre. But in the Dance Theatre of Harlem's new *Firebird,* made for the company's current New York season (at the City Center, through February 14, then on to the Kennedy Center Opera House in Washington, DC, February 23-28), Fokine's choreography will be nowhere to be seen. This *Firebird* is the work of John Taras, who has his own ideas.

Taras thinks that "*Firebird* isn't as sacred as some other ballets. I don't believe that what remains is all that accurate, since it was choreographed before notation and film. And the plot is really a stew of several Russian legends—they took one character from this story, one from that one." As for the score: "Stravinsky himself had second thoughts about it and later revised it." Taras' *Firebird* uses Stravinsky's revised 1945 version, "which cuts out a lot of dross. The music is so beautiful—I've always thought the score by itself is far more exciting than what you finally see on the stage."

Fokine's ballet, about a rare bird and a tsarevitch, with a chorus of enchanted princesses and evil monsters, is as exotic and Russian as can be. Taras' is no less exotic, but "we're de-Russianizing it. I thought it would be rather silly to have these black dancers pretending to be Russians. So we're taking it out of its original setting and into the realm of mythology, making it a story of innocence and purity pitted against evil, with a little bit of magic—that's the help of the Firebird, who contributes her feather."

The land in which the ballet takes place, the decor, is being designed by Geoffrey Holder. "A bird is a bird is a bird," he says. "There are sorcerers and monsters and characters like these in every culture—we have to find the common denominator, to find out what it all means and why."

Taras describes the Firebird's role in his version as "very classical." Two months before the premiere, he has already set more than half the ballet. And it seems he's saving his favorite part for last: "I'm very much looking forward to working with the monsters and evil spirits. It's often hard to get classical dancers to do roles like these. But the Harlem dancers have such a strong dramatic sense. They believe in what they're doing, they're not cynical. Other dancers today are so interested in the physical part of ballet that the spiritual part of it sometimes eludes them. But not these dancers—they have a marvelous innocence, and it makes them great artists. In a way, they're incapable of being totally abstract, because every step, every gesture has a meaning for them."

Holder, too, thinks sets and costumes ought to serve a dramatic purpose. "Ballet is a dance technique, and the rest is a story. I believe in total theater, so I treat the dancers like actors: they each have a part.

"Any time I have a chance to dress The Dance Theatre of Harlem, I have a field day, because I can use a palette the ballet world is not used to seeing. All the usual pale blues and pinks go with pink skins—there has to be a sense of balance. But the anemic colors whites can wear we can't because we look bilge-y. So I dress black dancers in warm browns, different shades of red and gold. I see it as a marvelous opportunity for me to glorify black people."

Taras says, "I often feel when I watch these dancers that they're sort of imitating something, trying to be something that they're not. Of course, that's how we all learn to dance—we parrot everything. But at some point, you have to drop that—you have to get out there and just do it, as *you* would do it. And then you can believe in it, there's more life to it. Arthur Mitchell [a former principal dancer at the New York City Ballet and the Harlem company's founder] understood that—that's what made him so interesting to watch. I think these dancers should simply be themselves.

"When the Russians took over classical dancing from the Italians and the French, they brought to it a strength and excitement, almost a savagery, that gave new life to the art. And in that same way, I think black dancers can bring another dimension to ballet today, a dimension whites are incapable of as yet. Then, of course, we can learn it from them. We all teach one another." ▽

Harlem dancers in Balanchine's "Four Temperaments," left. Right: Geoffrey Holder's design for Kastchei, the "Firebird" sorcerer

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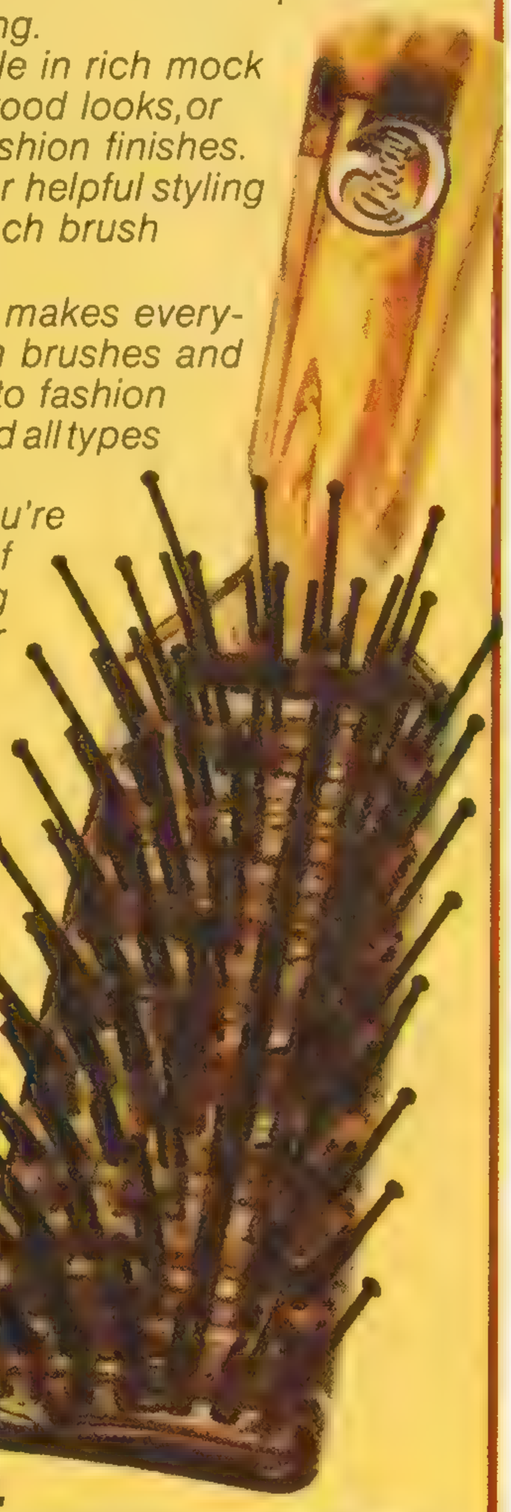

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Hair Now

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This month: whether you're out on ski slopes or heading for a warm beach—remember that hair, too, needs environmental protection. Use conditioners, setting sprays with sunscreens

New perm techniques: for volume without curl

From two hair pros, two new perm methods that give controlled volume and body without curl. For long hair, the "triple-rod" perm: a single section of hair is wound around a perm rod with two more rods added as hair is rolled to loosen the curl as it nears the roots. The final results, above, "add dimension with extra wave at the ends," says Michael Gordon of the Bumble and Bumble Salon, NYC. . . . For short hair: the "bump perm" involves rolling only sections of hair on the top of the head on perm rods in opposite directions for a slight lift and dip on top. At the Rumors Salon, Beverly Hills CA.

Photo, *top*. Dress, Vogue Patterns # 8205, earrings, Cathy and Marsha for Catherine Stein

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John Dellaria's new high-tech salon in SoHo, NYC *(below)*, incorporates three expansive floors of dazzling white space, where you can have hair, makeup, and nails done seven days a week. To monitor your hair's health and progress, the salon feeds a computer info on hair's condition, cut, treatment, etc., and offers new hair and fashion looks on twin video monitors—should you have to wait.

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FICTION

"The Person Who Held the Job Before You"

A crisp short story by the most talked about new writer

BY BETTE PESETSKY

EDITOR'S NOTE: *A sharp, crackling new voice for the 'eighties—Bette Pesetsky. Her short stories tackle the world we know—a modern panorama of bristling cities, trifling jobs, and multiple husbands—straight talk we want to hear. Below, an excerpt from "Stories Up to a Point," to be published this month by Alfred A. Knopf.*

Everyone had assembled in the conference room to wait for the meeting to begin. They stood in groups of two and three around the coffee urn and the pile of Danish. It was Monday, so there was talk that had nothing to do with work. The conference room was just a conference room—gray tile floor, green metal table, orange plastic chairs with chrome legs. Stacks of multilithed forms stood at one end of the table.

The first sounds were clear and distinct. They caused startled reactions. Waves of coffee splashed to cardboard edges. White frosting got stuck on lips.

The voice came through the wall or through the air vent. Loud and clear, the woman called, "Help! Help!" Over and over.

Everyone stopped talking. The men did not look at each other.

They were not brave. The women could not be expected to go to a rescue. But they could be expected to be annoyed.

"What is it?" they asked, looking at each other and at the men, who did not look back. "Who is calling? Is it the P.A. system?"

"Next door," one of the men said, and hated himself for saying it—for it singled him out.

"Next door?" a woman repeated. "That's Mrs. Casso. Isn't that Mrs. Casso next door?"

They all looked at the man who had spoken.

The woman next door kept calling. She kept calling, "Help! Help!"

"For God's sake," the women said. "Do something!"

The man who had called attention to himself felt the terrible pressure.

"Come on," he said hoarsely. "Let's go."

One of the women opened the door. The men moved with military spirit into the hall.

The door next door was identical. One man tried to turn the knob.

"Mrs. Casso!" everybody called.

They heard the woman shriek, "Help! Help!"

One of the women pulled a key ring from her purse. "Here is a master key," she said.

The others looked at her. It had not been previously known that this woman was important enough to have a key of any kind.

The man who had called attention to himself put the key into the lock and turned it. He could feel the quickened beat of his heart. His palms were damp. He turned the doorknob, released the catch, and then abruptly kicked the door open, leaving a footprint on the wood.

Everyone jumped back, those in front pushing into the soft bodies of those behind.

Mrs. Casso sat on a vinyl chair. It was the standard office chair. Her arms hung at her sides. Her office was very neat, the piles of papers squared off.

"Help! Help!" Mrs. Casso said.

Slowly, the men moved into the office. They examined Mrs. Casso.

"What is it?" someone from the back who could not see called out. "Is she tied up?"

The woman who had the master key pushed herself forward. "Mrs. Casso," she said. "Have you been attacked?"

Mrs. Casso's hair was combed, clothes in no way disturbed. "Help! Help!" she cried.

"Stop it," the woman with the master key said.

"Help! Help!"

What do we do? Everyone looked at each other. They were at loss.

"We'll have to call someone," said the man who had kicked open the door.

Someone took a copy of the office phone book from the top of Mrs. Casso's desk. Printed on the inside cover were the numbers for Police, Fire, Security.

"That's it," the woman said. She leaned across Mrs. Casso and from habit said, "Excuse me," as she picked up the phone.

Was there contagion on this phone? Tonight she must remember to gargle.

Security was comforting. "Don't worry," a voice said. It was a voice worldly in the ways that were rough. "Hang on," Security said. "We'll call for assistance."

"Help! Help!" said Mrs. Casso.

"You've been in analysis, Alfred," someone said. "Is Mrs. Casso in a trance?"

"Haven't the faintest," Alfred said.

"No meeting today," a man said.

They all stayed with Mrs. Casso. It was easy now. She just sat there calling, "Help! Help!"

From the elevator come two men in white coats. They are grinning. But when they see the people congregated in the hall, they become solemn and businesslike.

"What's up?" one man says.

"Help! Help!" Mrs. Casso says.

"Stand back, folks," the other man says.

The two men enter the room where Mrs. Casso sits. They enter crouching, their long arms reaching in front of them.

"Is she dangerous?" one man says.

"Nonsense," says the woman with the master key. "Mrs. Casso is Accounts."

Each man grips one of Mrs. Casso's arms. Mrs. Casso does not resist. They assist Mrs. Casso onto the stretcher. They unfurl a sheet over Mrs. Casso. Over the sheet they buckle straps that buckle Mrs. Casso down.

"We are taking her to the city hospital for this zip code," the men say.

"What now?" someone says.

"Notify the family," someone else suggests. "And call Personnel."

So they called Personnel. That's how you got the job. ▽

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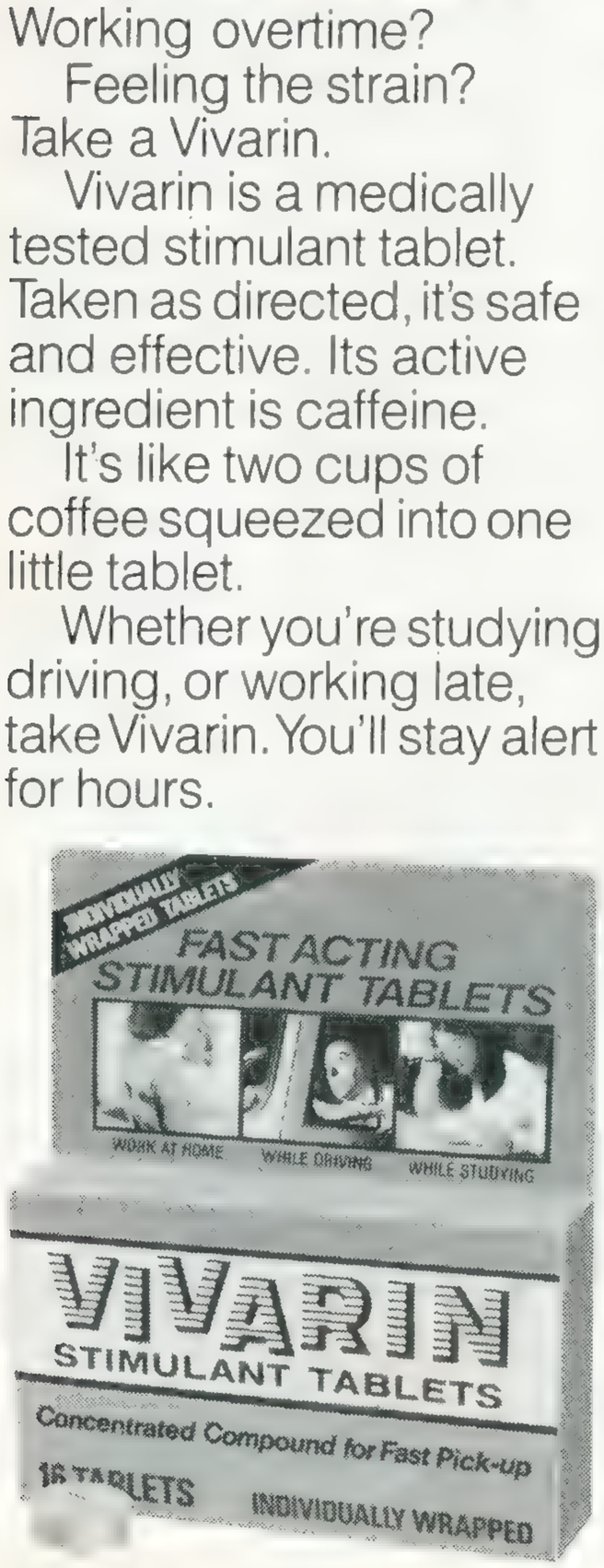


Read label for directions

FITNESS NOW

Motivation: how to get it?

The more you exercise, the more you'll feel like exercising

BY SHEILA MARY EBY

In the best of all possible worlds, you'd want to do everything that was good for you—an inner drive would inspire you to exercise. Most people, however, lack such strong motivation. How to shore up flagging willpower is an area now challenging researchers.

Studies suggest that it is childhood experiences that separate the people who tend to be self-motivated from those who aren't. "If your parents communicated a value on sports and personal appearance, and this value was accepted, then regular exercise is probably second nature to you," said Robert N. Singer, Ph.D., professor of movement science and physical education at Florida State University in Tallahassee, and former director of the sports psychology program for the United States Olympic Committee. But if test scores were the single concern in your family, your body may seem alien to you; keeping yourself healthy and trim doesn't come naturally.

Negative childhood encounters with sports are common among women thirty and over, according to Lenore Zohman, M.D., exercise cardiologist at Montefiore Hospital in New York City. She pointed out that until recently, girls were discouraged from sports or from physically exerting themselves at all. The result: a lack of enjoyment now. "I personally never enjoyed sports," Dr. Zohman said. "When I began looking for a fitness program, there was nothing that pleased me and consequently nothing I would stick with." Dr. Zohman recommends dancing for sports-shy women, especially aerobic dance, which fosters top-notch fitness levels.

The right sport is an alternative, says Bruce Ogilvie, Ph.D., professor emeritus of sports psychology at San Jose State University, California, and consultant to professional sports teams. Since the promise of better health does not seem to be a good motivator, "you must select an activity that has intrinsic value to you. What have you enjoyed in the past? Where would you like to develop proficiency?" Just make sure you can follow through with the exercise on most days year-round.

"Competitive athletes have similar problems keeping motivation high. We get excellent results with them with the following system which will also work for you," said Dr. Singer. "Before you move a muscle, sit down and think: 'Why do I want to practice this activity?' Draw up specific six-month goals; record them on a chart. Then work *backwards,* establishing a series of goals for each week prior to the six-month point."

One of the most important motivators when you start your conditioning program is not to overexercise. "Practically everybody gives fitness a shot," said Michael O'Shea, director of NYC's Sports Training Institute. "But they overdo it; they try to run with a neighbor who's already well conditioned, strain themselves, get sore, and view exercise as tedious and painful. Those first sore muscles kill motivation faster than poor willpower does." Dr. Ogilvie's gauge: "Take your pulse during your first workouts; in the beginning, don't let it go higher than 120 beats a minute." Dr. Ogilvie also emphasized the need to plan exercise as part of your schedule; visualize yourself following the plan through. "If you're going to the gym in the morning, pack your bag the night before."

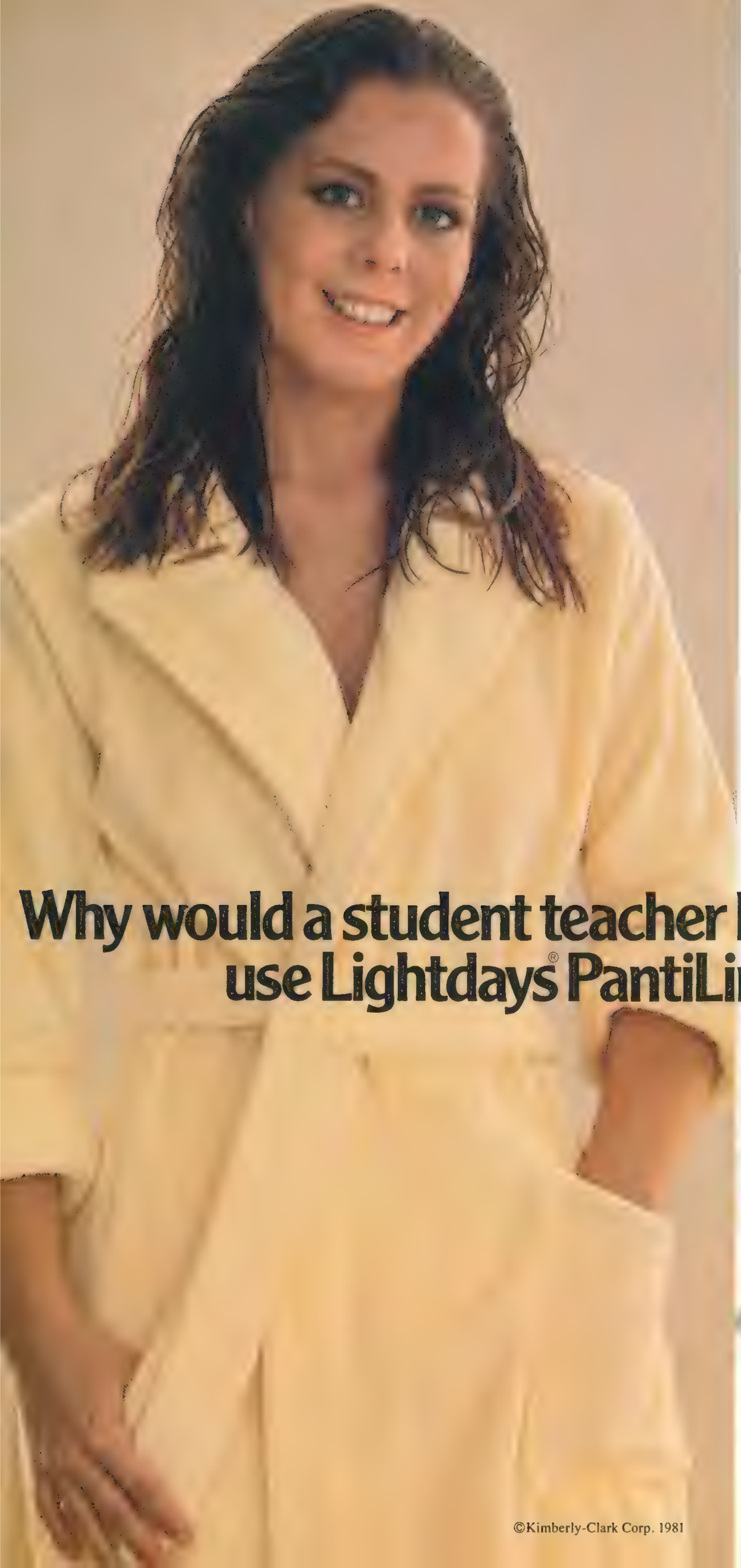
All experts agree, a health club or exercise class may provide the extra incentive you need. "It can be very difficult to keep exercising at home—you don't think you have the energy or flexibility to keep going through the maneuvers," said Lydia Bach, owner of The Lotte Berk Method, Ltd. "But when a teacher says, 'Just one more time,' and you see the rest of the class go on, you hook into it, too." Also helpful to a maintenance program: coaches who know "exactly what carrot to dangle in front of you," said O'Shea.

Key: perseverance. After four weeks of regular exercise, your conditioning program will no longer be a struggle, Dr. Ogilvie predicted. You'll be "hooked," in the jargon of the drug addict. According to a recently published study in *The New England Journal of Medicine,* exercise spurs our bodies to produce the brain peptide beta-endorphin, which has effects similar to morphine. In the course of their experiment, researchers provided exercise sessions for seven previously inactive women. From the start, their bodies produced higher levels of the substance during each exercise session; as training programs progressed, levels during exercise continued to rise.

A psychological factor may also help you to keep going once your conditioning program is underway. "Identity is extremely important in human motivation," said Robert Sonstroem, Ph.D., professor of physical education at the University of Rhode Island. "A woman who works out for any length of time starts to think of herself a little differently; she's more active, more energetic, more athletic. That's a very attractive self-image and difficult to give up."

Since exercise activates both these motivators, a lapse in exercise can extinguish them. "If you stop working out for as long as a week, you can really get thrown off," said Howard F. Hunt, Ph.D., chairman of the department of physical education at the University of California, San Diego, so you should plan in advance how you'll accommodate distractions—from boredom to bad weather to not-enough-time pressures. Some suggestions: Try a new activity—or a different companion—the minute your routine feels stale. Find an indoor sport to turn to whenever weather is foul. Schedule brief intervals of vigorous exercise, just to maintain the habit, when other responsibilities seem overwhelming.

Should you become just plain discouraged over poor results—extra pounds aren't rolling off, your body isn't developing strength—don't give up: you're not considering all the signs of progress. Pinch the flesh at the bottom of your upper arm with your fingers. According to Dr. Hunt, this fold of skin will become thinner as you lose body fat, no matter what the scale says. And take your pulse after exercising; as you become more fit, the rate will keep getting lower. ▽



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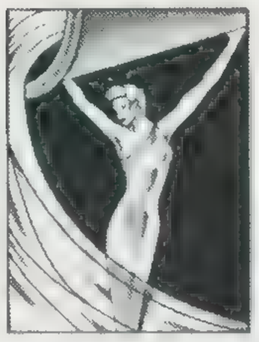
Horoscope

By Maria Elise Crummere **February**

Your Aquarius profile: At first glance, an Aquarian's cool, intellectual air may send others running, but it's not long before their warmth shines through! Of all signs in the Zodiac, Aquarians possess the happy knack for getting along easily with others and are quick to make friends. Their single-minded concern for human rights makes Aquarius the sign of many admired reformers.



CHRISTOPHER MOSER

Aquarius

JANUARY 20–FEBRUARY 18

February is *the* month for Aquarians to make an impression. With Mercury, the planet of communication, resting in your sign, this is an ideal time to share some of your more creative thoughts with business associates. If you present your plans before the 14th, co-workers will be particularly receptive. On the 20th, a loved one may feel left out in the cold—spare the time to spread some warmth at home.

Pisces

FEBRUARY 19–MARCH 20

February may be chilly and bleak, but with dulcet Venus in harmony with Neptune, your ruler, *you* will be at your peak! Old friends urge you to put your creative imagination to work on the 5th—the results may surprise you. On the 11th, a loved one suggests an outing that, if taken, puts romance back in your life for good. This month is the most productive one of the year for Pisceans, so don't waste any time.

Aries

MARCH 21–APRIL 19

As the warrior Mars, your ruler, passes into Libra this month, you will be tempted to let others take the lead. It's wise to avoid crowds. A light-hearted promise made to a childhood friend *must* be kept by the 8th if you want to preserve your trustworthy reputation. On the 10th, you are faced with a chance to improve your career. This is a fleeting opportunity, so waste no time! Consider the offer on the 12th, make your decision by the 13th.

Taurus

APRIL 20–MAY 20

If you have been feeling a little blue this winter, now is the time to shed your dour mood and turn over a fresh new leaf. As your ruler, Venus, passes through hard-driving Capricorn, you become intrigued by a tempting new offer for the future. Although it is unlike you to go with a whim, give it a try on the 13th. If you have faith in your instincts—and you should—you will reap the benefits of this unusual opportunity by the 23rd!

Gemini

MAY 21–JUNE 21

This is a great month to make new contacts! Uranus, the planet of fame, enters your house of partnerships, bringing you a surge of energy from the 15th to the 23rd. Get out of the house and blaze a new trail. After the new moon on the 23rd, slow down and think carefully before you say anything controversial. Avoid being misquoted on the 26th. New associates are crucial to your success—use tact, especially after the 28th.

Cancer

JUNE 22–JULY 22

When the full moon arrives on the 8th, you can at last pull yourself out of the tedious rut you've been stuck in this winter. Venus passes into Cancer, making February a fun, lighthearted month for you. This is *just* what you needed. But watch out on the 10th; you become aware of someone who is trying to hold you back. Don't give in! If you summon all your strength, the 12th will be an important day to break out on your own. The 14th brings you closer to an associate you respect.

Leo

JULY 23–AUGUST 22

Mercury, the planet of communication, is in harmony with your ruler, the forceful sun, until the 18th. Backed by the tactful influence of Venus, you are in the right position to get your message across to those who usually disagree with you. When the sun joins hands with Jupiter on the 19th, your efforts pay off handsomely, and at last you gain the respect of powerful colleagues. On the 23rd, cuddle a loved one.

(Continued on page 147)

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HOROSCOPE

(Continued from page 145)

Virgo

AUGUST 23–SEPTEMBER 22

From the 1st to the 14th, Mercury transits the cool, intellectual sign of Aquarius, turning your restless winter mood into a more productive, happy one. Good news at mid-month, when you finally catch up with an old friend and discover an alarming story is no more than mere gossip. The 18th and 19th are great days to finish up trivial chores and to get on with more pressing matters. Visitors on the 26th will make the weekend a memorable one.

Libra

SEPTEMBER 23–OCTOBER 23

You have always been known for your tact; but, with gracious Venus in conservative Capricorn all February, you could be overly cautious and miss out on a unique opportunity. Take a few risks, and don't be afraid to speak your mind—or else others will be quick to take advantage of you. The 20th is the high point of the month—you will be productive at work, and happy at home.

Scorpio

OCTOBER 24–NOVEMBER 22

Your ruler, dynamic Pluto, has been idling in graceful Libra for two months, emphasizing your tactful nature. The first week, you impress everyone with your approach to handling conflicts at work. Spend the 15th to the 22nd planning a quiet vacation with colleagues. By the 22nd, good news should fall into your lap, and make life a lot sweeter.

Sagittarius

NOVEMBER 23–DECEMBER 21

Mercury, your opposing ruler, flings you onto a surprising new track early this month. You develop a new set of priorities, both at home and at work, by the full moon on the 8th. The stage is set for action and Jupiter, generous and supportive, backs any gamble you take—so go for broke! Uranus brings an unexpected new commitment your way on the 15th. This is a good omen—don't take it lightly.

Capricorn

DECEMBER 22–JANUARY 19

Venus, the most loving gift giver, is in your sign all month. Lucky you! Now is a good time to pay off all your social debts with one big party—you'll be surprised how many important people will dance to your tune. From the 17th on, spend time working on neighborhood-related causes. Your energy works wonders.

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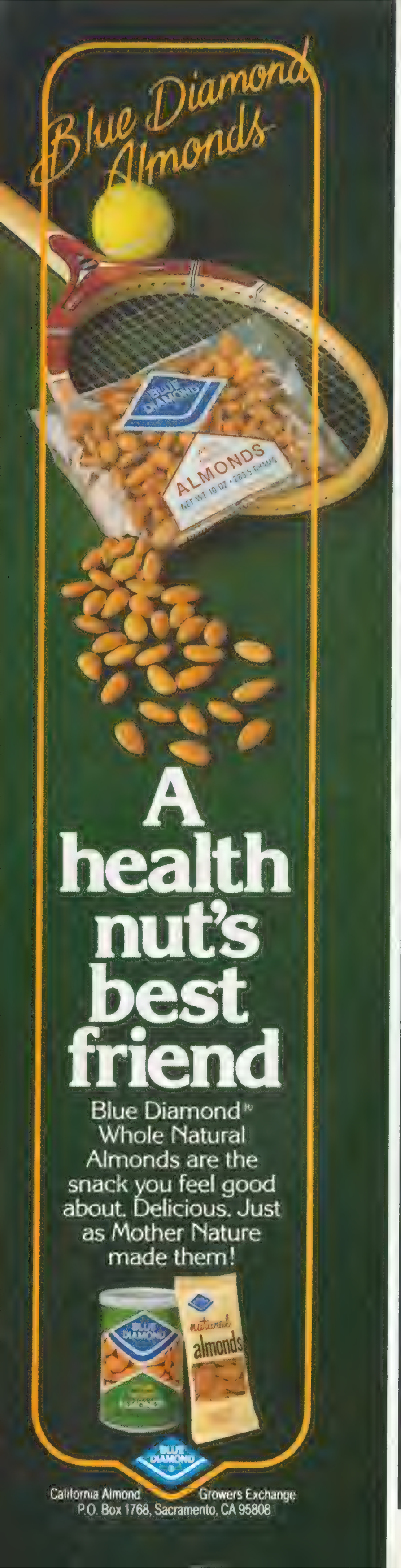

FASHION

Designed in America, worn in Japan

Japanese women dream of living the way American women do, want to look like them

BY ELSA KLENSCH

Over the past five years, Japanese women have been turning increasingly to American designers who fill their fashion needs. Gloria Noda, a Tokyo fashion editor who also represents Bill Blass in Japan, said: "We all admire American women and what they are doing. The freedom they have won appeals to us. Wearing American designer clothes is part of the atmosphere of that freedom. We can't all have that freedom, yet, but it's good to look as though we did."

Now major American designers sell in Japan, including Calvin Klein, Geoffrey Beene, Liz Claiborne, Oscar de la Renta, Bill Haire, Kasper, Anne Klein & Co., Ralph Lauren, Pinky & Dianne, and Willi Smith. Under licensing arrangements with Japanese department-store groups and manufacturers, the American designs are rescaled to fit the smaller Japanese figure. Clothes that reflect new shapes, new ideas, and new fabrics from around the world line the racks. Europe is well represented—France, Italy, England, Germany, even Denmark.

Kazuko Okuma, one of the small but growing number of women who has achieved corporate-executive status in Japan, is one who chooses American clothes. She has a pleasant office on the seventeenth floor of a steel-and-glass tower overlooking Minato-ku, the newly developed section of Tokyo that houses most of the fashion and beauty industry, where she is marketing and training manager for Clinique in Japan, one of the most successful cosmetics firms in that country. She directs the work of hundreds of Clinique representatives in stores across Japan.

Since she is the mother of two school-age children, Kazuko's life is busy, programmed to meet the needs of her family as well as her job. Her fashion demands are straightforward. At the office and when she is visiting her salespeople in department stores, she wants to look attractive but businesslike. She needs outfits that reflect her taste and status as a cosmetics-industry executive.

At home, in her role as the mother of a fourteen-year-old daughter and an eleven-year-old son, she needs functional, no-fuss clothes. And, for evening, just a touch of glamour. ("Liberated" though she is, Kazuko has a social life circumscribed by the lingering tradition that nightlife in Japan is almost entirely a masculine affair. Japanese men dine out and party with male business colleagues and friends while their wives stay home with the children.)

Kazuko's choice in buying clothes is chiefly American-designed sportswear. At the office, she greets visitors in a multicolor striped silk shirt and a narrow poplin skirt that just covers the knee. Both are by Calvin Klein, bought in a Tokyo department store.

Kazuko says she buys American because the clothes can be worn for several seasons, without going out of fashion. They are never fussy, always comfortable, and yet sophisticated enough for her to look great whether she's at company headquarters, behind a cosmetics counter in Osaka, or boarding a plane for New York. They are clothes for working women.

These reasons all hold up, but, as Gloria Noda pointed out, there is one more reason for the success of American designers in Japan: Japanese women not only admire the American woman's life style, they want to emulate it. While they work under the many restrictions of their highly conservative society, they dream about the life American women enjoy:

- the multiple choices of education and careers American women have
- the ease American women have in their relationships with men
- the control American women have over their own money
- the fact that having children in America doesn't mean stopping work, staying home

From seven thousand miles away, life in America spells freedom to them.

Contributing to the success of American designers in Japan is the promotional work done by the Japanese stores, including imaginative advertising programs, personal appearances by American fashion designers at charity affairs, and in-store displays. The main attraction on the designer floor at the Isetan Department Store in downtown Tokyo last fall was the videotape of Calvin Klein's fall collection as it was shown in New York in April. The tape played continuously, showing customers how Calvin had put the look together.

Not every designer's boutique has a television display, but typically the Calvin Klein section not only had the separates on the racks, it also had cases with the scarves, stoles, belts, and jewelry shown on the tape, so that a Tokyo customer could get Calvin's look together with just one stop.

Calvin Klein was one of the first U.S. designers to enter the Japanese market. He started licensing Japanese manufacturers eight years ago, and today his label appears in menswear and jeans as well as on women's wear and accessories.

Magazine writer Sushido Iyuko discovered Calvin's clothes in New York on a visit six years ago; "I like the active look of American women—the way they put their clothes together with different pieces, which look so much more alive than just a dress. I got interested in the designers and now I shop regularly at Isetan, mixing the American designs with some of my Japanese favorites."

The other American designers represented in Japan are certainly happy about it. Generally, however, they are somewhat bewildered by the enthusiasm for their clothes and by the star treatment they are accorded when they come to Tokyo to make *(Continued on page 152)*

RECAPTURING A SIMPLER PLACE AND TIME

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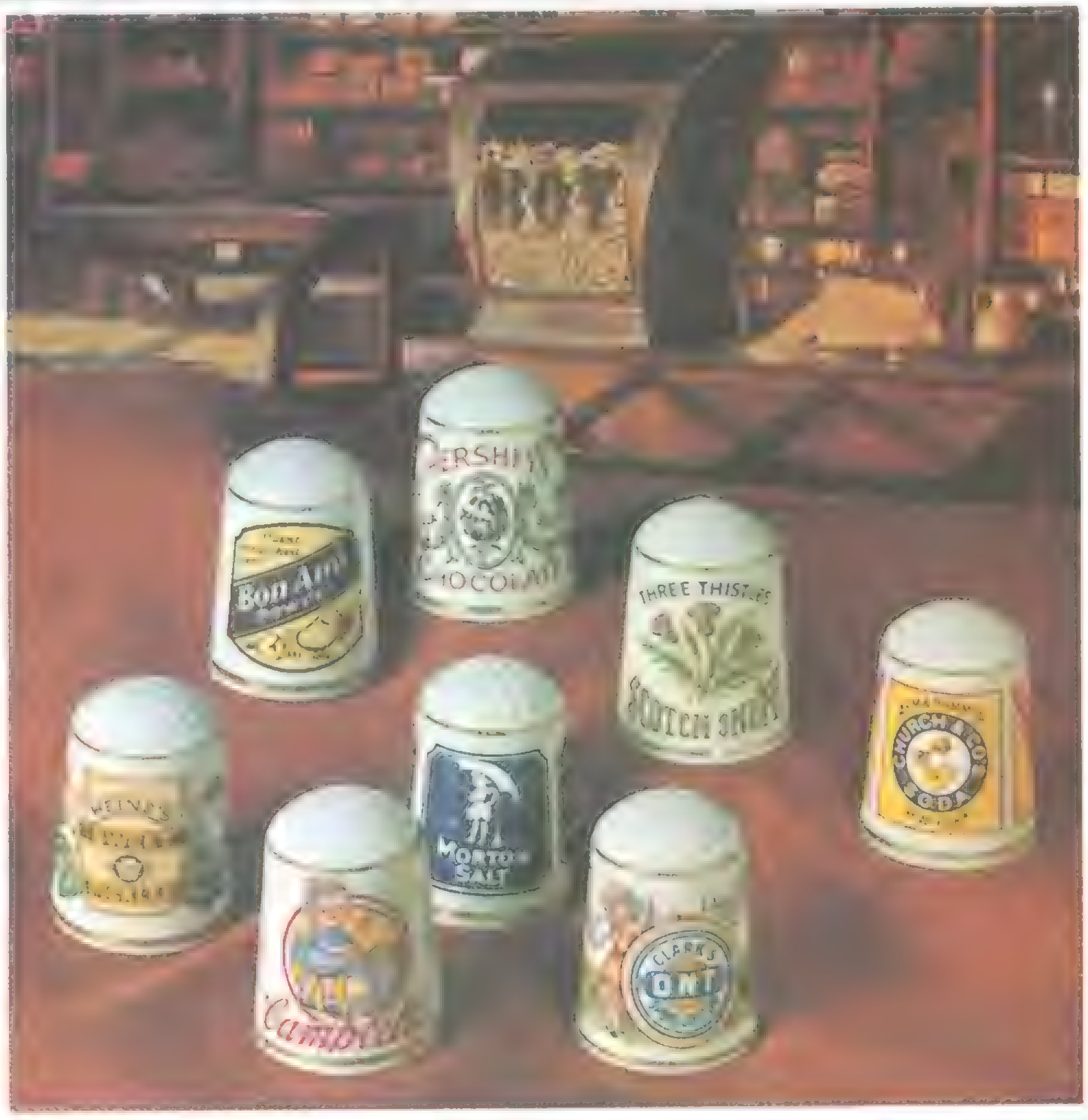

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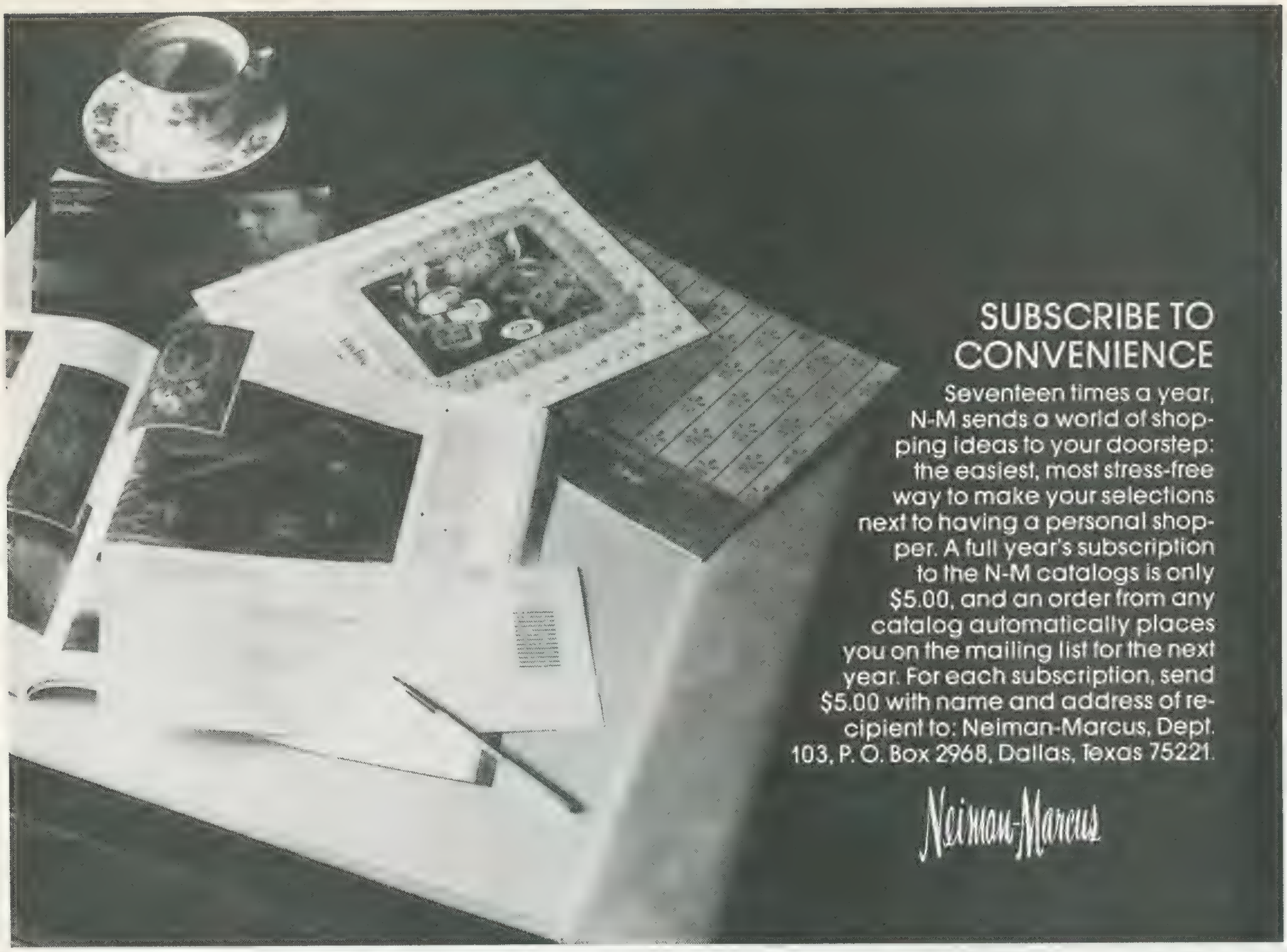

DESIGNED IN AMERICA. . .

(Continued from page 148)

personal appearances with their collections.

On his second visit to Japan in late August, Geoffrey Beene could scarcely believe his eyes when he saw conservatively dressed matrons sprinting across the foyer of Tokyo's glittery Keio-Plaza Hotel to assure themselves good seats at his show. Geoffrey's licensee in Japan, Takashimaya Department Stores, had arranged three charity-benefit showings of the collection he brought from New York and all twelve hundred seats were sold.

The collection was modeled by Japanese mannequins, most of them as tall and broad-shouldered as American models. But even though the women in the audience averaged about five feet in height, they did not conceal their enthusiasm for the full-flowing Geoffrey Beene silhouettes. Japanese manufacturers have mastered the art of maintaining the designer's intentions while translating the clothes for petite figures.

Geoffrey was delighted by the reaction at the end of an exhausting day: "They understand my design point of view and they want more of it. The clothes fit easily into their lives, and that's what fashion today is all about."

Tamiko Liu, who manages a Tokyo lingerie shop, buys American separates with a definite plan in mind: "Each season, I buy a suit or a jacket and skirt, making certain the colors mix with those I bought the season before. With Calvin Klein, that's easy. Then every now and then I buy a blouse—when I see one in a color I like. I collect blouses. They look feminine and luxurious and they're more flattering for me than sweaters."

Journalist Alee Nomura likes the comfort of American clothes: "They are so easy to wear when I'm working. I first discovered them about five years ago, and since then I have been buying them a piece at a time. One season, I buy a skirt or a jacket that will work with both the pants and skirts I already have."

Back in New York, Calvin Klein commented that Japanese women "live in the present and they want clothes that keep pace with modern life." The only things of his that do not sell in Japan, he noted, are designs with an Oriental influence: "The last thing Japanese women want from an American designer is kimono sleeves."

"Matrons sprinting for seats at a Beene show"

The Oriental look aside, Calvin said, "with boutiques in London and Milan as well as in Japan and the U.S., I find that women who buy my clothes have a great deal in common. In the last five years, the way Americans live has affected the rest of the world; it's the atmosphere of freedom and informality and the opportunities for women to exert their independence.

"The rest of the world is looking to America—and to American designers. We should be very happy about it."

Oscar de la Renta was also in Tokyo for the fall store promotions. His face is probably almost as well known in Tokyo as a Japanese film star's: Mitsukoshi Department Stores put Oscar's beaming photograph up on billboards and posters all over town.

Oscar had good reason to smile. He first came to Japan five years ago with his collection and now rates as much floor space in Mitsukoshi stores as the ever-popular Christian Dior or even the doyenne of Japanese designers Hanae Mori. Mitsukoshi presented Oscar's fall '81 collection at Tokyo's Imperial Hotel where it was shown twice during the day and at an evening party in the hotel ballroom. Eight hundred socialites and celebrities, including sumo wrestlers and film stars, donated $150 each to attend.

After the show, Oscar and his wife, Françoise, were delighted. "Coming to Japan for me is now almost like coming home," said Oscar. "We adore the Japanese. They are so enthusiastic about the clothes. They admire American women for what they have achieved and they want to emulate them. And they like American fashion because it is modern.

"This enthusiasm is not just for me; it is for American fashion. Japanese women have a great feeling for color, for style, and for fashion in general. For many years, they were being offered clothes that were not really right for them. Japan is a modern country, and Japanese women identify with modern life. That's what American fashion is all about." ▽

Bill Blass Ltd.

Photograph by Gideon Lewin

Women—the guilty sex?

Why do women carry the world on their shoulders?

BY MARY CANTWELL

Some years ago, I spent several days in a Massachusetts commune, canning tomatoes with "the ladies" (each of them a Constance Chatterley rediscovering the real), nuzzling babies with names like Jesus and I Am, taking long pulls on a jug of cider as I watched the autumnal sun set over a field of limp cornstalks. Bare-legged, straight-haired, my dress (an old Mexican sleepshirt) splashed with tomato stains, I was indistinguishable from the others—believers in reincarnation and in their leader who had been, in a previous life, St. Peter—until I spoke. My conversation dealt with the concrete—"Why is that bell ringing?"; theirs with the intangible—"Do you have to work hard and bust your ass to get into total energy?"

And once, when I mentioned guilt, they stared at me with the bright, blank eyes of cats. "Guilt?" somebody said. "What's that? You just do the best you can and forget the rest." That my companions included the reincarnations of three pharaohs, a Civil War general on the Union side, as well as Robert E. Lee had not startled me. This was the early 'seventies after all, and by now I was used to the expanded consciousness in all its showier manifestations. But never to feel guilty? "I wish Graham Greene were here," I thought, "to write about this place."

Graham Greene came to mind not only because guilt is the premier country of his explorations, but because of our shared religion. Raised a Catholic, I had spent most of my life waiting for the hand of God to fall, so sure of His concentration on my dossier that I couldn't tell a white lie without a wary upward glance. If guilt burdens, it also bestows a peculiar species of self-confidence: the person who is forever awaiting punishment has no sense of being alone in this world. She is instead the eternally monitored sparrow.

I was, of course, naïve in giving exclusive possession of guilt to Roman Catholics. Protestant guilt, which as near as I can tell has something to do with not heeding the Puritan ethic, has its boosters, and so does Jewish guilt which, I am told, involves being hedged with laws, so hedged that breaking them is regrettably inevitable. But because the *mea culpas* came quickest to my lips, I believed that to be a Catholic was to be indisputable queen of remorse.

Until, that is, the day when a friend pointed out that much for which I blamed myself was, and always had been, beyond my control. Until another day, when a woman I knew well styled herself, by some peculiar inversion of logic, the villain in a situation in which she was unquestionably the victim. Until many other days when, my ears suddenly attuned to a new frequency, I heard friends and strangers, women all of them, flagellating themselves for everything from a lover's cruelty to a child's small and unavoidable disappointment.

Then I realized that there is a kind of guilt which supersedes the bad conscience that is the gift of religious faith. It is female guilt.

We are raised to make things grow: a plant, a child, a home. We read of Mary and Jesus, of Ceres and Persephone, of Cornelia and her "jewels." We cuddle a kitten and someone says "What a good mother you'll make." Our first jobs are as babysitters, mother's helps, candy-stripers. We are told to be good listeners; agar for others' halting sentences. We are encouraged to master small talk, to sow the seeds that'll fill in the patches of a barren dialogue. And condemned to nurture, we are condemned to guilt.

There is a statue in Ephesus, Turkey of a woman with multiple breasts that, more strongly than any image I know, symbolizes the way many women feel about themselves. We are expected to suckle—not just children, but husbands, lovers, friends, even employees (I remember a female boss who always called herself Mama)—and if we cannot or will not, we are slated for remorse.

To be a mother, for instance, is to be perpetually guilty: perhaps the taproot is one's knowledge that in giving birth one has given a child both life and death, health and sickness. One minute the child is safe inside you; in the next it is howling, naked, shivering in a bright, white room. And if the baby is unwell . . . I recall the anguish when one of my children was losing her skin to eczema. That an infant was in pain was cause for grief, but that grief was multiplied by a loud, if unspoken, "My fault, my fault." It was not my fault, it was no one's fault—no matter: if I had not made the decision to have a child, this small human being would not be suffering. Even now, when she and her sister are grown and well, I am pricked by their disappointments. Still as linked to them as if they'd never left the uterus, I am unable to recognize the point I—as womb—leave off and the world takes over.

And if a mother works, as most do now? Can her children be happy if denied the presumed sunshine of her presence? The answer is the piously declaimed "It's not the quantity, but the quality, of time that matters," a seldom-questioned reassurance which is as lethal as a noose. How exhausting to have to make every moment with a child A-1, to feel impelled to exclude all the *longeurs,* all the ups and downs natural to any relationship.

But it may be almost as exhausting to have chosen not to have children and spend a lifetime explaining why. It cannot be an easy decision, given the cruelly brief time in which women are forced to make it; surely it is not eased by the curiosity surrounding one's choice. There is something un-American about childlessness. In a culture where work is sacred, devoting the proceeds of labor exclusively to one's self seems a sort of Dandyism, a descent into indulgence. Too, there is a stigma in being what Elizabeth I called "but a barren stock," a cry echoed centuries later by Erica Jong. "Having a child," she wrote once, "seemed to me to be a rite of passage (without which one could still be a perfectly fulfilled woman, prolific *(Continued on page 156)*

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WOMEN—THE GUILTY SEX?

(Continued from page 154)

artist, and spiritually developed person), but also without which one would have failed to have one of the crucial experiences of the human race. What point would there be in having passed a whole incarnation in a female body without experiencing, at least once, all the potentialities of that body? It would be like being incarnated as a bird and never flying."

Certainly women who are involuntarily childless are apt to think of themselves as birds in lime. How else account for the woman recently described in a newspaper article on sterility? Despite an adopted child, she had spent fourteen years and $25,000 trying to get pregnant. "Every morning, Kass has to put the thermometer in her mouth before she gets out of bed," her husband said. "When ovulation is indicated, we either make love or come to the institute to do an insemination. It's pretty anxiety-producing, especially after you drive one hundred miles fighting the traffic." One interviewee said, "I feel inadequate. I feel I'm not a total woman." And another reported, "I felt it wasn't fair he [her husband] got stuck with a lemon like me."

A lemon. Guilt partnered by self-hatred and reinforced by the mind set of such as an Erica Jong—who is, after all, speaking for generations of women. We ask so much of ourselves, forever trying, in the old report-card phrase, to work "up to potential." Men do too, of course; but they are, I believe, less bound by their biology. Maybe I should say less strangled.

Guilt. I think about guilt and I moan because my perceptions are so bleak. Then I think about my actions and I laugh. I laugh because I remember that, like many women, I've thought my house my child. "This room," I've said, "cries out for a paint job." I laugh because on

Women transform themselves from victims to villains

days when friends have called to weep about—what? a love affair maybe—and I haven't listened because work is waiting, not to mention that the rice is boiling over and that the chicken is too long in the oven, I then spend sleepless nights berating myself for my inattention. By dawn, I have become the source of their misery, having been transmogrified from deaf ear to demon lover. And I laugh again remembering my shame when I brought a daughter's junior-high-school graduation dress to the neighborhood cleaners for hemming. Unable to sew even the simplest seam and usually uncaring, I was suddenly mortified by my lack of womanly skills. ("It is a mother's duty," that same daughter, deep in Louisa May Alcott, used to say "to iron her child's doll clothes, to fix her child a hot lunch, too"—thereby reinforcing my remorse and laying up future guilt for herself.)

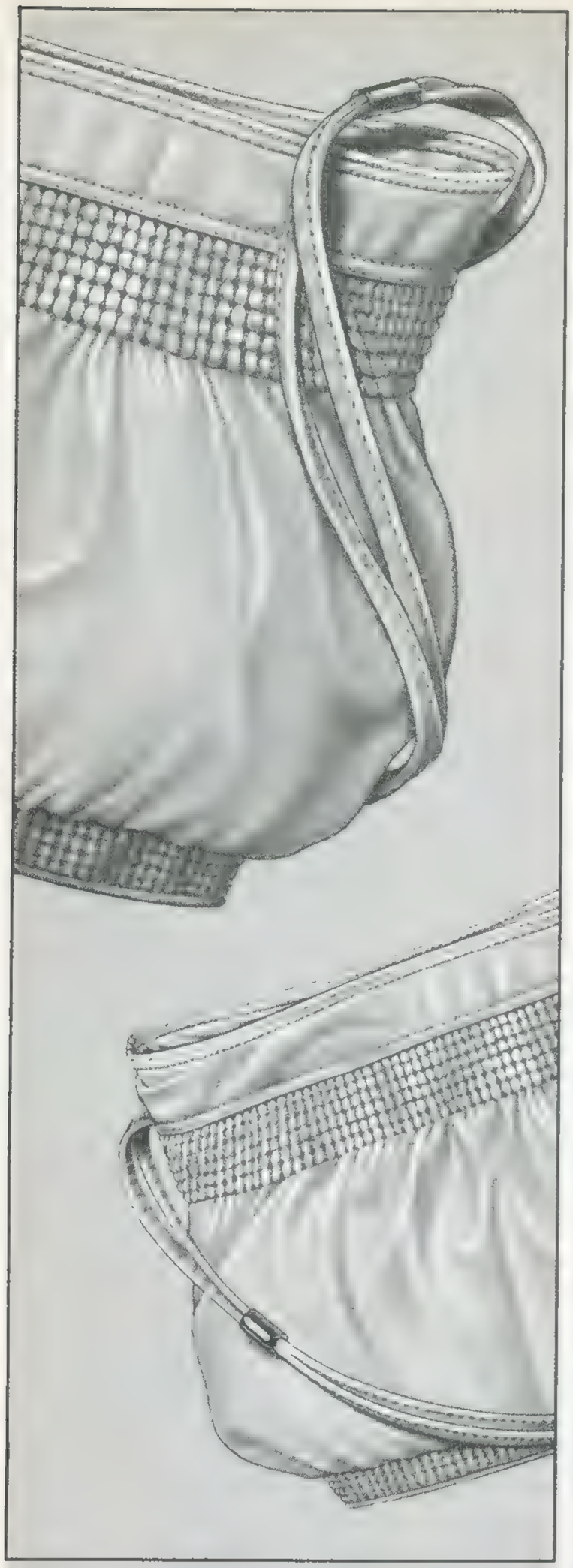
Will my daughters, raised in such a different world, be very different from me? Will they be less guilty? I think so . . . maybe. I doubt they will be as inclined to mother men, or to treat their homes as if they were babies that needed changing, or their friends as if they were buildings that needed buttressing. I pray, too, that if they are childless they will not apologize for their choice, or if it is not a choice, that they will not think of themselves as less women than frozen assets. But should they choose to be mothers, I hope they will be wiser than I, more willing to cut the umbilical cord, but just as fiercely, guiltily protective.

I hope so because I am, in the end, ambivalent about guilt. It can be a killer or at least a crippler—as dangerously indiscriminate as bacteria, which, rushing forth to fight infection, destroy good tissue along with the bad. It can as well blind us to the distinction between that for which one is accountable and that for which there is neither help nor blame.

On the other hand, mired for life as I am in the Judeo-Christian ethic, I am not sure there can be good without guilt. If nurturing is not an instinct, then what but conscience will propel us to care for others? Altruism maybe, the survival instinct, the selfish gene . . . no, guilt is the most reliable of all enforcers.

And it will accompany me to the Last Judgment. I see myself, standing in the motley crowd. (You too have seen this scene: it is on the tympanum of many a cathedral.) God has just opened His mouth to say "How do you plead?" But before He can utter the first word I have answered—"Guilty, Your honor." So, I suspect, has half the crowd. The female half. ▽

ADELE SIMPSON



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YOUR WELL-BEING

Tipping: you can feel good about it

How to speak with confidence when money talks

BY BARBARA LANG STERN

Women, more often than men, can find themselves feeling upset or angry at being expected to tip someone who has given them inferior service. The impression that they *did get* second-class service frequently is justified, confirms Ronna Kabatznick, a social psychologist and teacher at Hunter College in New York, who turned up the facts in a study she supervised while teaching at Queens College entitled "The Sexual Politics of Dining Out."

"We interviewed twenty-four waiters and twenty-four waitresses in approximately forty-five New York City restaurants, and the great majority were open in stating that all customers *don't* get treated equally. Less time and effort are invested in women because they are viewed as less desirable customers who stay too long and tip too little. What you therefore have," said Ms. Kabatznick, "is a vicious circle whereby women receive poor service because they're expected to tip badly and they tip badly because they got such poor service! Communication is the only way out. Even at the risk of seeming to complain too much—another charge leveled at women—you really have to explain your reasons for being dissatisfied or for leaving a small tip. If you can give the message that you expect, deserve, and will pay for first-class treatment, you not only derive strength from your attitude, but other people's perceptions change.

"This kind of self-assertion is difficult in many tipping situations," said Ms. Kabatznick, "because when you enter somebody else's territory—cab, beauty salon, restaurant—you tacitly agree to accept that person's services, expertise, and decisions. It takes a lot of ego strength to go against this implicit understanding, even when you feel the other individual isn't living up to it. Since women more than men have been taught not to rock the boat, and since they often have *not* been taught how to express a legitimate complaint, they may feel especially anxious . . . but allowing yourself to be abused and then tipping for the privilege amounts to ignoring your needs and rights and giving your power to others."

Few people today consider the tip a simple, purely voluntary extra reward for special service. It has become a complexly structured, fully expected subsidy for certain services. Some stalwart individuals oppose tipping in principle and refuse to indulge in the practice. However, most people who lead relatively conventional lives yield to custom and their own sense of pragmatism and do tip—occasionally with pleasure and satisfaction, at other times with some concern, recognizing that the tips are an expected part of the income of service employees. You may be happy to tip for good service, yet feel uneasy at emphasizing the status differential that your tip, *expected and desired though it is,* confirms between you and the recipient. Ironically, although your "mere" words of appreciation expressed without a monetary gift could seem hollow and inadequate, when accompanying a tip, they may make the difference between the recipient's feeling demeaned or esteemed.

It's quite natural to feel anxious about tipping when you don't know the appropriate amount or when there's no well-defined scale. Checking around ahead of time usually yields a consensus and tells you the range of low to lavish. But if there is no consensus, custom hasn't yet been established: you can't really make a "wrong" decision.

People who ordinarily have difficulty spending or sharing their money almost always find tipping an unwelcome imposition. More than most, they may dislike being put on the spot of deciding whether and how much to give and resent the pretense that their tip is discretionary when social pressure makes it all but compulsory. Attitudes toward tipping can't be divorced from basic personality traits, such as general feelings of deprivation that make giving painful, or the drive to be controlling or judgmental. However, an individual may discover that generosity enhances his or her sense of self-esteem and be able to relax some personal feelings associated with money.

"People who are most comfortable handling gratuities are likely to be those most familiar with and accepting of the unwritten rules of tipping," says Libbie Agran, a Los Angeles-based counselor in personal financial management for women. "Such people handle tips fairly frequently, know what the standard amounts are, can compute percentages handily, and are ready to take financial responsibility for themselves.

"But most important is their attitude," continues Ms. Agran. "They almost always accept the standard gratuity as an implicit part of the cost of an item. They may increase the tip if service was especially good, but they enter every situation expecting to give at least the average, which they do automatically, without introspection."

Says one businesswoman, "I may not like the food a restaurant serves me, but I still pay my bill. By the same token, I may not like the service I got, but I still give a 15 percent tip; to me, the tip is just another part of the tab."

You may find this attitude unsatisfying. You may feel angry or humiliated at being coerced by custom, guilt, or concern about the future into tipping someone whose service was rude or bad; but, by reducing or eliminating your tip in order to make what you believe to be a modest claim on fairness, you run the danger of looking either cheap or as though you simply don't know what's expected! Furthermore, you may feel guilty for hitting someone in the wallet in retaliation for that person's having caused you psychic pain. The right to tip happily or not to tip *and not to feel bad about it* may have to be earned by clearly asking for what you want and are entitled to and by warning whoever is serving you of your dissatisfactions. Then you should receive the kind of service that makes tipping easy. ▽

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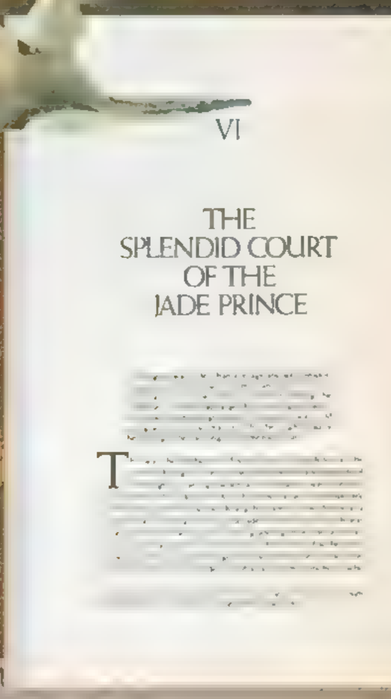

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Wines

By Frank J. Prial

Affordable pleasures: great buys in white and red wines in the hard-to-find six-to-ten-dollar range

Most people choose wines in the $6 to $10 range for dinner parties—and with good reason. While inexpensive wines—three-liter jugs of California wines, double-liter bottles of fresh, light Italian wines—are perfect for large informal gatherings, wines for a dinner party of, say, eight, are something else again. You want to give them something good, but there is no point in going overboard and breaking out those three bottles of 1966 Château Mouton you've been saving. Thus, the $6 to $10 range.

Besides, at a sit-down dinner the amount of wine you serve is almost more important than its quality. Knowledgeable wine people often ask their guests, at the end of a dinner, to guess how much wine has been consumed. Even in groups where guests have said, "Oh, just a little for me," invariably everyone is astonished at how much was drunk, and with no one feeling the worse for it.

At a dinner party, count on a minimum of one bottle per person. If you are having two courses, the eight bottles (if there are eight diners) can include both the red and the white. A good combination is three whites and five reds.

There are interesting variations on this theme. By spending less on the white wine—finding a good Muscadet at around $5, for example, you can go a bit higher on the red. Buying by the case usually means up to a 10 percent reduction, that sort of thing. But let's stay within our self-imposed guidelines.

One caveat: If you are unfamiliar with the retailer, avoid bargains, particularly in older vintages. If a wine is past its prime, even if it was from such a so-called legendary vintage year as 1959 white Burgundy, it is of interest only to a wine scholar and has no place at a convivial dinner table.

An interesting way to vary wines at a dinner is to offer a California wine as a starter and finish up with something from France or Italy. Most of the fuss over California white wine centers on Chardonnay. Well it might. California today produces some of the great white wines of the world and the best are made from the Chardonnay grape, the grape that produces the fine white wines of Burgundy.

But California also makes excellent white wines from the Sauvignon grape, the grape of the best white wines of Bordeaux and of the Loire Valley of France.

In California, they are called Sauvignon Blanc or Fumé Blanc. The classic, the one by which others are always judged, is Robert Mondavi's. In competitive markets, it sells for just under $10 for the 1979 vintage. Chateau St. Jean, the innovative Sonoma County California winery, produced three different Fumé Blancs in 1979, from three different vineyards. The one from their Sonoma vineyard, which sells for around $8, is an excellent value.

If you prefer to go to Chardonnay, you might think about the 1978 Clos du Bois, for about $9, or Chateau St. Jean's 1979, at just under $10. Sonoma Vineyard's 1979, from that winery's River West Vineyard, is available for about $7.50; and, in some areas, the Liberty School Vineyard's 1978, a blend from several California regions, at about $9.50.

Buying good French white Burgundies in our price range is a challenge. There are some excellent Chablis around, however, and they should be considered. These are, of course, genuine Chablis from the Chablis region of France, not the inexpensive blends from California that are simply *called* Chablis. There are dozens of excellent shippers in Chablis; and, as their production varies from small to smaller, it would not be too helpful to single out names here. One example, however: recently, a New York shop was advertising the Chablis Fourchaumes, 1979, of Laboure-Roi at $8. A fine wine at an exceptional price.

Even where guests have said 'just a little for me,' everyone is astonished at how much was drunk

The notorious Pouilly-Fuissé, which the French call the "vin américain" because we were apparently prepared to pay anything for it, has come down from its ridiculous highs of two or three years ago; but, unless you feel you must have it, it is not much of a bargain at around $10 a bottle. Much better to drink an excellent St. Véran, which is practically the same wine, for less money. A St. Véran from Laboure-Roi was going for $6.50 in some New York shops recently.

If you have chosen to begin your dinner with a French white wine, you might be ready for a California red, and probably a Cabernet Sauvignon, which is the king of California reds. There are some nice buys in our price range, fortunately. Try to find a 1974 anywhere; almost impossible. But the Sebastiani family holds some of their wines back for years, aging them until they feel they are ready. Their Sebastiani Vineyards 1974 Proprietor's Reserve, an unusual wine for the price, is in fairly wide distribution and sells for under $7.50. A 1977 Estrella River Vineyards at $9, a 1978 Dry Creek at the same price, or a 1978 Burgess at about $10 are three others available in some areas recently that are fine wines within our financial limits.

Beaulieu Vineyards has been making consistently fine Cabernets for many years; and their 1978 at about $6.50 is an excellent buy. Usually it is about $7.50—still not a bad price for this wine. Other Cabernets to look for include Raymond Vineyards, Hoffman Mountain Ranch, and Sonoma Vineyards, all of whom produce excellent wines, occasionally at well below our $10 line. Fetzer Vineyards is another winery that produces a range of wines within any given vintage year. Fetzer's 1978 Cabernet Sauvignon from Mendocino County, at around $8, is a fine example.

There is a tendency to think of Zinfandel as a less serious wine, something to drink with pizza or on picnics. The first sip of one of Ridge Vineyards' wines will disabuse anyone of that notion. The 1979 Ridge from Amador County vines at about $8, or the 1979 Ridge from Shenandoah County at around $9, are fine examples of this winery's efforts. A 1977 Fetzer from the Ricetti Vineyard, if you can find it, is another Zinfandel good enough to grace an elegant table. It sells for about $10.

For a special treat, there is always Merlot. Merlot is the grape of St. Émilion and Pomerol in France and limited amounts of it are grown in California. The 1977 Merlot from Sterling vineyards, The Coca-Cola Company's spectacular Napa Valley winery, is a perfect example of this softer, easy-drinking wine. It should be around $10.

In French reds, the best buys are from Bordeaux; and the two vintages most readily available are 1977 and 1978, both good years. The 1978 Prieure-Lichine at just under $10 is an example of what is to be had. Mr. Lichine made this vintage with the aid of the famous Bordeaux enologist Émile Peynaud. It carries the Margaux appellation and is a worthy ambassador for that famous community in the Médoc.

A 1978 Château Patache d'Aux at around $7.50 is another interesting buy. This is a big property way up north in the Médoc where a lot of wine is made very well. It often can be found in double magnums (the equivalent of four bottles) and other large sizes. These can be great fun for dinner parties.

A fine St. Émilion, Château Canon-La-Gaffelière 1977, at just under $10 is another good buy, as is the famous Château Lascombes 1978 at a higher price—about $12.

Burgundy wines are simply too expensive these days to fit into our thinking. There are some between $6 and $10 but one would be better advised to try some of the top-line Beaujolais. These are the Beaujolais that come from specific communities such as Morgon, Fleurie, Chiroubles, and Brouilly. The best of them are in the $6 and $7 range.

Shippers to look for include Georges Duboeuf, Pierre Ferraud, Louis Tête, and the famous Château de La Chaize. ▽

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Used cars: can you tell when they're really good buys?

Where to look, how to spot trouble, tips on the test drive

BY LILLIAN BORGESON

Back in the days when car styles changed more often than hemlines, the biennial trade-in was an essential middle-class status symbol, like the non-working wife. People bought new cars whether they needed to or not, and the used-car lots were jammed with immaculate cream puffs whose only sin was that they had last year's hood-line.

But that's no longer the case. Today automotive styling changes tend to be slow and relatively subtle; and with prices for new "family" models nudging $10,000, the typical owner feels a powerful incentive to hold onto a car until it shows signs of going sour. The inevitable result: *good* used cars are much harder to find than they used to be.

Where to look: Private-party transactions account for most used-car sales, and the reason is obvious: by eliminating the dealer and his markup, buyer and seller both can come out ahead. However, there are some drawbacks. Since often you'll be dealing with a stranger, it may be a good idea to bring along a friend as a safety precaution. You almost always have to pay the full price in cash, and you're buying the car "as is": there's no recourse if a major problem develops soon after you buy. Also, private sellers sometimes have exaggerated notions of value. The price in a private-party deal should never exceed the "retail" value of the car as shown in the *Kelley Blue Book* (which you can see in the car-loan department at your bank), and bargaining may make it considerably lower.

If you're prepared to pay full "retail" for a good late-model car, scout the new-car dealerships in or near high-income neighborhoods. In general, new-car dealers tend to keep and resell only the best of the cars they take in trade (the clunkers are wholesaled to used-car lots in low-budget neighborhoods); and since they generally have well-equipped service facilities, they may offer warranties for some or all of the used cars they sell.

You may also want to check the used-car lots maintained by the big car-rental companies. On the minus side, retired rentals tend to have many more miles on them than privately owned cars; on the plus side, they've been regularly and carefully serviced. Also, the big rental companies like Hertz and Avis do provide 12,000-mile/12-month warranties for the "power train" which includes the engine, transmission, drive shaft, and differential, thus covering most major repairs. To find out where they're selling in your area, call these toll-free numbers: Avis, (800) 331-1212; Hertz, (800) 654-3131.

Straining out the lemons: No matter where you shop, don't buy a used car blindly. When you see one that appeals to you, take these steps:

● Before you get in the car, look under it for leaks. Then sight along each side of the exterior; ripples in the metal or small differences in paint color may be clues that the car has been repaired after a major wreck. Check the condition of the tires; uneven wear usually means mechanical problems. And look for rusted-out areas, especially under the fenders and under any mats; rust that's gone all the way through the metal is always bad news.

● Inside the car, first press your foot on the brake pedal and hold it down for about a minute; it should stop well above the floor and stay there without gradually sinking lower. Then turn on the ignition and make sure all the instrument-panel indicators work; check all the lights, inside and out, and don't forget the windshield wipers. If possible, start the engine when it's cold, with your ear cocked for weird sounds. After a brief warm-up, press the accelerator hard and look out the rear window for smoke: white smoke may just mean some water condensed in the exhaust system; black smoke suggests that the carburetor or choke needs work; but blue smoke is often a sign of major engine trouble.

● Always test drive a car that passes your preliminary examination. Does it pick up speed smoothly? Accelerate reasonably well? Shift up and down smoothly and quietly? Do the brakes work smoothly and quickly, without pulling to one side or the other? Make at least a couple of right and left turns; the steering should feel neither too loose nor too tight. To check the suspension and shock absorbers, try to include a rough road or potholed street in your test run. And if possible, drive the car through a narrow alley or on a road with steep, high banks; engine and exhaust noises will be magnified, and you're likelier to hear anything abnormal.

As the final step before you buy, take the car to a mechanic you trust; or check local Yellow Pages under Automobile Diagnostic Service. You should be able to find someone who will check and test-drive the car for about $25. If your expert finds major flaws, you'll probably want to keep looking; if he finds minor problems, ask for an estimate of the repair costs, and use that figure as leverage in price bargaining for this car.

A few years ago a study sponsored by the Federal Trade Commission showed that one out of three used-car buyers is hit with substantial repair costs soon after making the purchase. This spring, the FTC will present to Congress a new regulation that, if passed, will require used-car dealers to reveal some facts about their wares via a "buyers' guide" window sticker. Though the regulation would not demand full disclosure, every little bit helps. ▽

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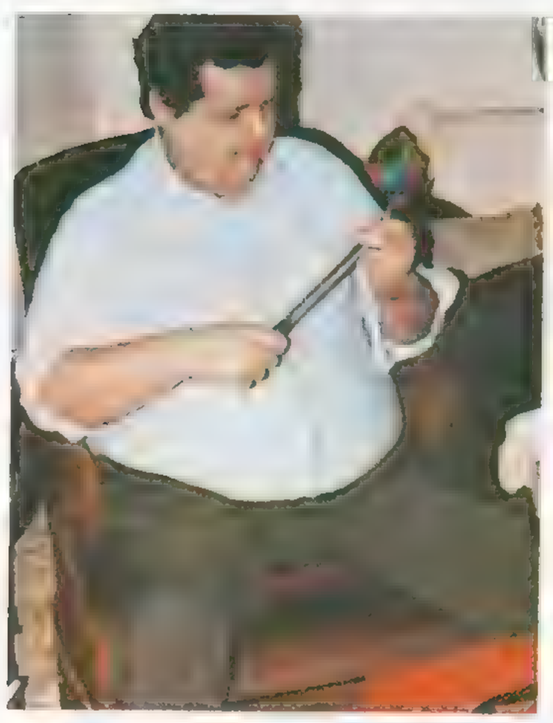

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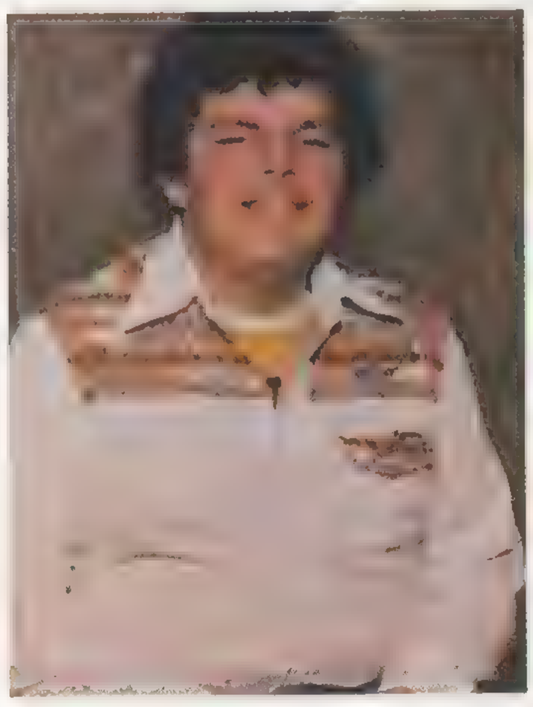

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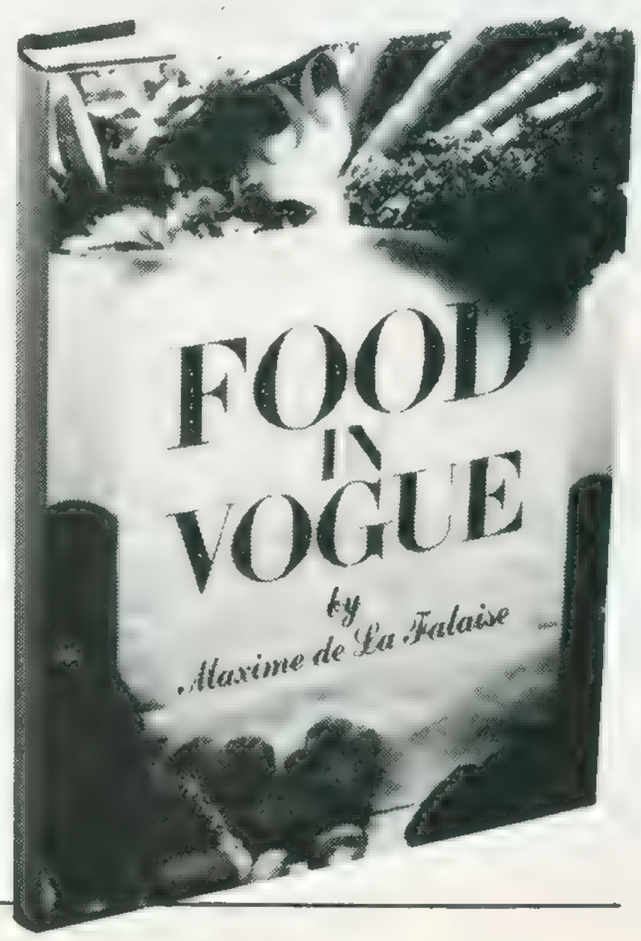

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Law & Women

How to lean on the strong arm of the law... love and money—together at last

By Brenda Feigen

HIRED HELP: 1. WHEN DO YOU NEED A LAWYER?

It's appalling how naïve many women who want to start a business are about hiring lawyers. One woman I knew who was opening a toy store signed a lease that bound her for many more years than was usual in her city. She didn't know whether to incorporate her business or whether she and her co-venturer should form a partnership. She had no idea how to do either. She knew nothing about getting mandatory insurance or filing forms with various state agencies. All she knew about were toys. What she didn't think of—until she had already technically violated the law—was hiring a lawyer.

Another friend of mine, a talented and forceful actress, casually mentioned that she had signed a movie contract that required her to start filming before she was sure she'd be finished with a prior commitment. She didn't have a lawyer review the contract because she thought she could handle it herself. When she finally showed me the contract, I found other problems that any competent lawyer would have caught.

Lots of women writers I know, without the advice of an agent or counsel, sign book contracts and fail to negotiate a decent royalty schedule, a minimum advertising budget, or a commitment for a promotional tour.

I wonder why women, especially, have to be told repeatedly that it's in their own self-interest to hire a lawyer. I have several theories: Many women haven't enough business experience to understand how to control the time (therefore money) a lawyer spends (many lawyers take advantage of this ignorance). Many women have yet to learn that spending a few hundred dollars on a lawyer today is insurance against having to spend much more later for a lawyer to pick up the pieces. Women, also, have fewer colleagues whom they can ask for names of good attorneys. They may even feel that hiring an expert will diminish their own autonomy just when they're feeling it for the first time. Some women don't even acknowledge that they are, in fact, starting a *business,* particularly when it's run out of their homes, like a child-care or party service.

The problems become compounded because one of a lawyer's roles is to advise a client starting a business about other professionals—like insurance brokers or accountants—who may be needed. Another job of a lawyer is to identify problems that might arise, and of course it would do well for women just getting started to take a long-range view of what may confront them and to know when to call for help. Avoiding the pitfalls is one of the secrets to getting and keeping any business off the ground.

2. HOW DO YOU USE A LAWYER?

Most people forget that they're hiring a lawyer just as they would hire a secretary or a gardener. Women clients, for example, seem to have more trouble asking lawyers how they charge. Once told, they either immediately say OK, or, after the first meeting, disappear. Male clients tend to negotiate more or try to. Some women don't understand the process of using a lawyer, of asking questions or guiding the lawyer with their own business decisions. Once they've hired the lawyer, they will abdicate all decision-making. Clients with business experience, on the other hand, know when to leave the fine points to their lawyers. They also know that a lawyer's meter starts when conversation begins—including unnecessary niceties. If a lawyer does not keep the client informed of what's going on, the savvy client will ask, and stay on top of what it's cost so far, what the options are, and what if anything can be done to keep the lawyers from spending unnecessary time on the matter. Countless clients rely on their lawyers to play the roles of accountants or shrinks. Some of this is unavoidable, but there are real accountants and therapists far better qualified to review balance sheets and battered feelings.

Finally, women seem troubled when it comes to firing lawyers. One woman came to me scared that her original lawyer would find out and get mad. She wanted me to sever her ties to him. I explained that she had every right to switch lawyers, but I don't think she ever felt sure that her firing him was his problem and not hers. These are hard lessons since lawyers play an authority role for most people, but they are necessary for anyone who wants to function in business.

ROMANCE IN WRITING

A lot of people on the verge of marrying may not think of drawing up a contract that will bind both during the marriage, a contract establishing who's to support whom and for how long or that each party is responsible for him/herself, how property accumulated during the marriage will be divided if the couple splits up, and who will have the primary responsibility to support or care for any children of the marriage. It may be that a piece of paper listing rights and obligations seems unromantic; but such a list, giving each partner a sense of security, may actually save a marriage.

The same kind of contract—setting forth financial rights and obligations—may be entered into between two people (of different or the same sex) who have no intention of marrying. It might even be easier for the unmarried to get a court to enforce such a contract. Courts have always been reluctant to intervene in an ongoing marriage. There's a myth that such intervention might lead to divorce, which is "against the state's interest," so it's likely that a married couple would have to reach the point of separating before a court would step in. If you're not married there's nothing—so goes the myth—to destroy.

Spending money on a lawyer now saves money—and time spent on legal hassles—later

Married or not, most people don't seem to want to destroy the mystery of romance. But unfortunately, then, the rights and responsibilities generated by the relationship also stay shrouded in mystery. The only couples who routinely enter into antenuptial agreements are those whose first spouses have died, leaving them with property or money that should pass, rightly and eventually, to the children of the first marriages. Widows and widowers often want to get around various state law provisions that—but for the antenuptial agreement—would give their new spouse most of their property when they die.

Younger couples may fancy themselves more romantic, but usually they're just less experienced. What most widowed or divorced people know is that if you really love each other, nothing—not even a contract—can destroy the relationship. If it does, something was wrong anyway.

Brenda Feigen practices entertainment law in New York City.

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Religion on TV: Norman Lear tackles the new hot issue

This month, a celebration of the real American Way—diversity

BY MAUREEN ORTH

The true battlefield in the fight for the hearts and minds of America is the TV screen. Presidential campaigns, for all practical purposes, are no longer waged anywhere else. The values of a people can be cumulatively gauged from its thousands of little half-hour episodes. Two men who understand this very well are Norman Lear, the most successful producer in television history, and Jerry Falwell, top TV evangelist of the New Right and president of Moral Majority, Inc. Their views are diametrically opposed and television has become their electronic dueling ground.

Norman Lear has made a career of being daring and controversial. At the same time, he's always made us laugh, defusing the controversy with humor. In his many series, he has aired some of the most sensitive subjects in American family life—from the bigotry of Archie Bunker in *All in the Family,* to the question of abortion on *Maude,* to the first divorced mother at the center of a successful sitcom, *One Day at a Time. Mary Hartman, Mary Hartman* has never been equaled as a satire on the life portrayed in soaps. Jerry Falwell considers many of Lear's programs "antimoral" and "filth." But that doesn't vex Norman Lear so much as his belief that Falwell and his colleagues are opposed to the traditional American belief in a pluralistic society.

As a result, Lear is now devoting his considerable energies to what promises to be a royal battle. With a number of prominent clergymen he has founded People for the American Way, a nonprofit, tax-deductible, nonpartisan membership organization to combat what he feels are the political excesses of the electronic evangelists. It didn't take them long to recognize him as a formidable foe. Last October, Jerry Falwell named Lear "the #1 enemy of the American family in our generation."

Lear earned the title because he contends that a great deal of the religious programming on television is captured by fundamentalist evangelicals who, in the name of scripture, use their air time to denounce political issues ranging from Social Security to the progressive income tax. Ironically, *(Continued on page 180)*

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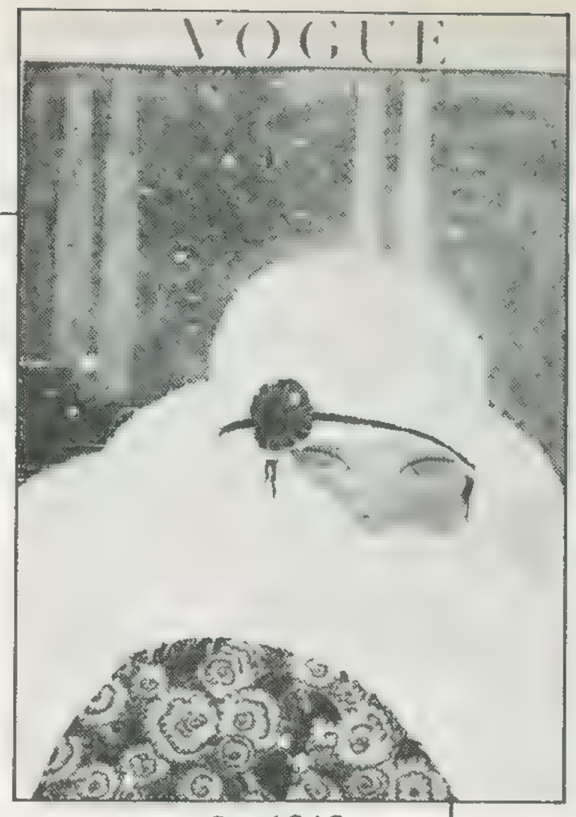
Artists of a wider reputation were also contributors: Léon Bakst, Christian Bérard, Cecil Beaton, Giorgio de Chirico, Raoul Dufy, Salvador Dali, Marie Laurencin and Pavel Tchelitchew, among others. The text provides a summary of the influences at work on the artists and is illustrated with a fascinating collection of sketches, cartoons and fashion plates.

1. 1909



2. 1919

3. 1926

4. 1931

5. 1936

6. 1937

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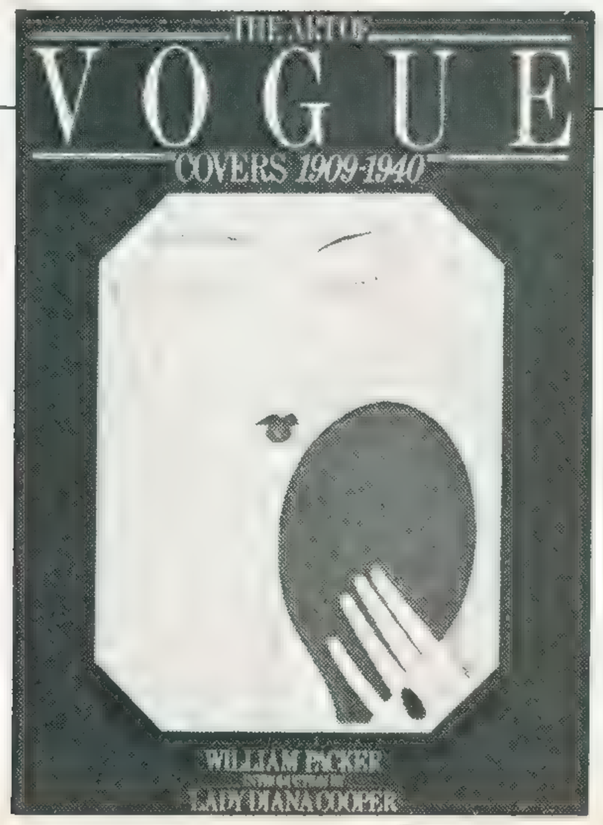

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2

RELIGION ON TV

(Continued from page 177)

he first started to watch these clergy purely as research for a satirical film he was slated to write and direct for Universal—*Preacher.* He soon became upset at what he felt was their strident rigidity towards those who disagreed with them. Then, as he watched them advocate censorship of school textbooks and distribute "moral report cards"—telling their followers which politicians are "good" Christians and which are not—he became so alarmed he abandoned satire for direct action.

He wrote a sixty-second paid television spot to be delivered by a worker in a hard hat. It began: "Hi. I have a problem. I'm religious and I come from a religious family. But that don't mean we see things the same way politically. Now here come certain preachers on radio and TV and in the mail trying to tell us on a whole bunch of political issues that there's just one 'Christian' position and implying that if we don't agree, we're not good Christians. . . ."

The spot ends: "That's not the American Way."

Lear wanted to make sure he had the authority to air such a spot. So he went to some of America's most distinguished clergymen, including the bishop of the Episcopal Diocese of Massachusetts, a bishop of the United Methodist Church, the stated clerk of the General Assembly of the United Presbyterian Church, and the president of the University of Notre Dame, Father Theodore Hesburgh. According to Lear, "They were all very concerned. They had been writing a great deal back and forth to each other and in their publications, about what my commercial represented, but they were not reaching a large audience." Lear found that the clergymen's anxiety went even beyond his own. "I was concerned what this was doing to the fabric of American life. Their concerns were also scriptural. That's how we happened to join forces and this organization was born."

In a little over a year, People for the American Way has grown to a membership of sixty-five thousand and an advisory board of forty outstanding Americans, both clergy and laymen, both conservative Republican and liberal Democrat. It has produced four other public-affairs TV spots using such celebrities as Goldie Hawn, Carol Burnett, and Muhammad Ali interspersed with ordinary citizens discussing everyday subjects on which they have differing opinions—how they like their eggs or what music they prefer. The tag line is always that freedom of thought is "the American Way." The spots have been carried on nearly three hundred local TV stations across the country, and PAW would also like to produce a ninety-minute show, "Religion and Politics in America," on which their board members will debate members of the Moral Majority.

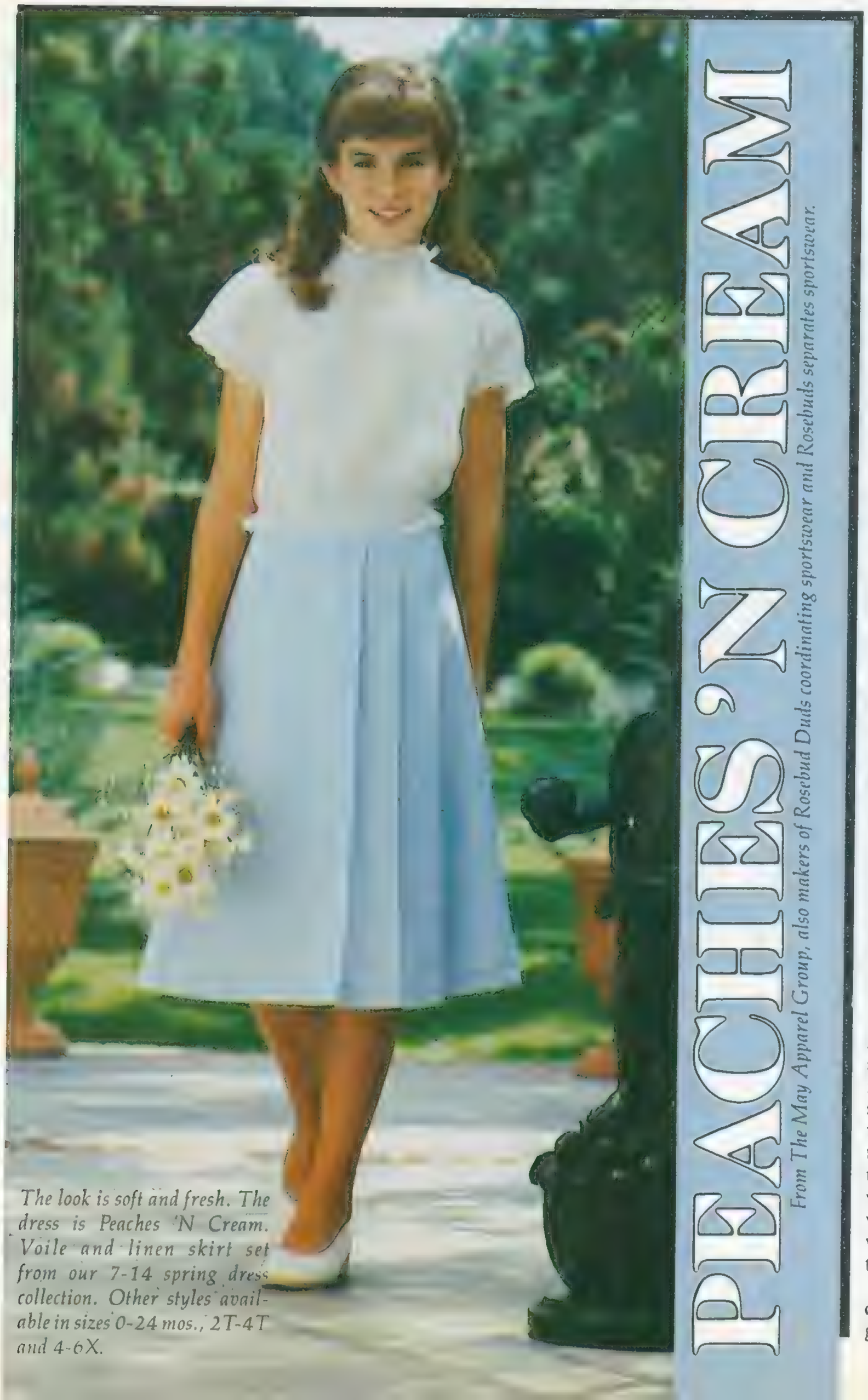
But the fear of having to grant equal time to the Moral Majority is why Lear thinks his spots have not been run as yet by two of the three major networks. "The operative word is fear," says Lear, who advocates paid advertising of every stripe on television. "After our spots were carried by the first sixty stations, the next sixty were a lot easier and so on." But his group does more than just produce programming. People for the American Way also has set up a Speakers Bureau.

> ***"Hi. I have a problem. I'm religious . . ."***

"On any given night, People for the American Way will have fifty to sixty people around the country—professors, students, doctors, lawyers—speaking on this issue and others debating Moral Majoritarians," Lear says. "In Richmond, Virginia, and in Los Angeles, citizens are beginning to monitor the content of TV ministers to see when they get political. Then, in a quiet, non-legal, citizenlike way, they go to the local stations to show how these ministers are proselytizing for X, Y, or Z issue. In some places, they've gotten equal time."

The group's most dazzling production ever will take place this month on Washington's Birthday, February 22. ABC will air *I Love Liberty,* a two-hour special of entertainment, speakers, and drama which will be chaired by none other than Gerald Ford, Lady Bird Johnson, and Walter Cronkite. According to Lear, the show will be a celebration of the turmoil that has always been a fact of American existence. "We were born in turmoil. Now we want to celebrate that turmoil and affirm who we are. We want people to understand that the way for people to improve things—in good times and bad—is to participate."

Norman Lear wants people to feel as he does. "Call me a liberal or a moderate or a progressive," Lear says, "but it's my flag too!" ▽



Bill Blass for John Baldwin, Florida and Myrtle Beach, S.C.

Bette Bao Lord: a wife, mother writes her own text

Women everywhere have power: not always a career or a title

BY KATHLEEN MADDEN

When a book is first published, inevitably, there's a party, often many parties, a series of private and public celebrations of that effort, its author, and the happy/harrowing business of book publishing itself. When Bette Lord's novel, *Spring Moon* (Harper & Row), was about to fill store display racks last fall, the first party for her was a dinner for forty, given by Nancy and Henry Kissinger. The guests, among others: Bill Blass, Barbara Walters, retired *Time* chairman Hedley Donovan, the Art Buchwalds . . . and, not incidentally, Bette Lord's husband, Winston Lord, president of the Council on Foreign Relations, an influential, privately funded foreign-policy think tank in New York. In the 'seventies, Winston Lord acted as right hand to Henry Kissinger—in his jobs as head of the White House National Security Council and later Secretary of State.

To put it bluntly: This was not wine-and-cheese at Brentano's. Nor was it a toast to a dinner-party doyenne with a modest little book under her arm. *Spring Moon* took Bette Bao Lord six years to finish, often by writing during the hours between midnight and morning, when it was quiet—"and I knew where everyone (husband, son, and daughter) was—in bed." It's a novel about a mandarin Chinese family—a world Bette Bao was born in—that ends at the time of China's opening to the West in the early 'seventies, an event engineered by, among others, Henry Kissinger and Winston Lord. Before it was published here, *Spring Moon* was translated into eleven languages, landed a spot as a Literary Guild selection (for January) and $400,000 in paperback rights. At the time of the Kissinger dinner, Bette was about to begin a tour of talk shows and eighteen American cities. Later, she'd go to Paris; she speaks French.

For a woman, marriage to a diplomat, one can guess, doesn't easily coexist with an independent career. Bette Lord learned her French in Geneva in the 'sixties, when her husband, then with the Foreign Service, was stationed there. She did it by sitting through French-language movies, alone, each morning and afternoon. "There was an agreement between the United States and Switzerland," says Bette, "where Foreign Service wives were not allowed to take jobs away from local people. After six months of learning French, I decided that the only job that I could have that wouldn't interfere with a local's employment was to teach modern dance. There was ballet in Geneva, but not modern dance." She found the studio space she needed in a daytime-empty Geneva discothèque.

When the Lords returned to the U.S., Bette performed with a Washington dance troupe; she organized, too, a national conference for the Associated Council of the Arts. "For the next few years, my husband was very busy in the White House and the State Department; I pretty much held the home front," Bette says. "My participation in his career was to raise the children [Lisa, now seventeen and Winston, now fourteen], which was fine with me, and also to be where he couldn't be." Where he couldn't be often was Washington parties, which Bette went to—covered—by herself.

She is, herself, a political animal—with a master's degree from the Fletcher School of Law and Diplomacy. Says her friend, and also literary agent, Ann Buchwald, "Bette is married to a man involved with world affairs. She can hold her own with the best of them."

"I loved Washington," says Bette. "You see an exciting life, and I enjoyed it then very much. But Washington is a town that is all politics or public policy; and if you're not directly involved in that, it's a very hard town. I loved it when I could cheerlead or talk with the players. I wouldn't want to sit in the stands."

Though in today's terms, she might not qualify as a career woman, she has, in fact, done very little sitting—anywhere. Like her book's heroine, Spring Moon, Bette Lord is Chinese. Born in Shanghai in 1938, she came to the U.S. at age eight when her father, an official in the Nationalist Chinese government, was stationed here. When the Chinese revolution broke out, the family stayed on.

On her first Monday in America, Bette Bao was enrolled in a Brooklyn public school. She didn't speak a word of English.

"Every morning when my mother stood me on the doorstep, she said to me, 'These people will perhaps never meet another Chinese person in their lives, so you must be our ambassador.' I think, now, that it was rather funny to be that little girl going to school with four hundred and fifty million Chinese on her back. Today, people would say 'How horrible!' But instead of frightening me, the responsibility made me feel important and strong."

If duty is a word that turns up often in Bette's Chinese book, the concept of work—that we Americans love to claim as intrinsically American—is one that's been a constant through her life. Today, thinking of Bette, a woman growing up in the 'fifties, a woman from mandarin China as well, her viewpoint seems remarkable. Straddling two cultures, riding the wing of shuttle diplomacy, she has a unique perspective on women.

Bette Lord returned to her birthplace, to China, for the first time in 1973. "The most revolutionary of the changes that have happened in China today could well be the women's revolution. Women no longer bind their feet; they hold jobs, there's sharing of household duties, and they have nurseries in which they can leave their children. All of this has freed women to take active roles in society; the role of women has been revolutionized, but I don't think necessarily liberated.

"When I went to China, the men who were officials seemed much better dressed than the women officials were. In communes, women went out and worked in the fields, but when it came to lunchtime, they were the first ones home, they had to cook. They're having much the same kind of problem in China that we're having here now: many women are going out into the marketplace, but they're doing it on top of duties that they have in the household.

"A lot of things are changing in China, owing to overcrowding and to the limits of being a poor country. Many of the old ways have to go—not necessarily because the people want a change but because of the pressures of daily living. In many ways, modern society everywhere today is changing. Women go out to work. Duties have to be shared."

In China, before the revolution, women's roles were severely limited; until a woman of a certain station married, she was pretty much restricted to life in the inner courts. "It's a mistake to think," says Bette, "that women did not play a decided role though. Within a household, the matriarch could lay down the law. She might not be able to dictate to her husband, but she certainly could direct her sons and all the women who were lower than she in the hierarchy. Women looked forward to getting older; with age came status—which is the opposite of how we feel, today."

Power, in fact, comes in a variety of guises. "I think that women everywhere have power," Bette Lord says. "I don't know whether it always comes with a title. Convening people at your table can be a great power.

"This happens a lot in Washington. Perhaps the Secretary of Defense and the Secretary of State have had a run-in in the morning. In the evening, if they are your guests and you provide the right ambience, they may be able to settle something. It's an indirect role you've played. But not one to be sneezed at.

"It's odd: in the East you've had Indira Ghandi, Madame Chiang Kai-shek, Madame Marcos; the old Dowager Empress of China was a woman, but her power was all-consuming. In the West, we've had fewer women players, really, until very recently. Western women like to be movers and doers, but they also like to be appreciated women, in a female sense. You can't have everything, and I think perhaps the Chinese recognize that: it's hard to have both, and you make a choice." ▽

Bette Lord, below: Novelist, woman with a unique sense—of DC, China

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Photo: Gideon Lewin Earrings: Cellini Bracelet: Bonwillum Shoes: Maud Frizon

Reach out and touch someone.

First step toward tycoon-hood: how to invest $1000

Four smart ways to put your money to work—without risking the shirt on your back

BY NANCY AXELRAD COMER

Investing money always seemed to me to be something somebody else did—somebody older, richer, or male. Somewhere along the line, however, as I became older but no richer, I noticed that other people, women even, who earned about the same salary as I and were not blessed by a trust fund, were actually investing their money. *They owned stocks.* How come? What did they have that I didn't have?

Answer: (a) They took themselves, and their income, and their futures seriously; (b) they'd managed to scrape together an extra $1000 or so over a period of months or years; and (c) they figured out what to do with that $1000—which isn't so easy. There are plenty of people around who'd be delighted to advise you on investing your thousands or hundreds of thousands. But ask a financial consultant how to invest $1000 and he or she will laugh. Or groan. If you persist, as I did, you may be told to stick the money in the bank or splurge it on a cruise. I learned to pay those consultants no mind, however, because while $1000 may be peanuts to a professional, there are ways, I discovered, for a fledgling investor to get her feet wet in the market without drowning or looking foolish.

There are, in fact, four ways, depending on how willing you are to gamble your $1000 on a shrug of the market. You can take the nest-egg approach and go for slow, sure growth, or you can chance the lot on a long-shot (big risks, big returns—maybe). Here, then, are the different approaches, ranging from safe to dangerous-but-exciting, suggested (when pressed) by three experts. (Purchasing individual stocks from a broker is, of course, another way, but that information is readily available from any brokerage house. See "Finding a Broker" below.)

1. *Certificates of deposit (CDs)* are probably the best choice for those who want the most return for the least risk and effort. You deposit your $1000 with a commercial bank or savings institution for a specified period of time and at the end of that period you get back your initial investment plus about 12 percent interest compounded daily or quarterly, depending on the institution. Thirty months is the accepted period for a $1000 CD at this time, so at the end of two and one-half years you get back approximately $1340. There's no risk involved and you don't have to do anything beyond making the initial purchase. The bank does what it wants with your money without your having to pay attention to, or worry about, market or economic fluctuations. What you don't get, however, is mobility. If you might need some of that $1000 before the thirty months are up, you're making the wrong investment—because you can't make a withdrawal without paying the "substantial interest penalty" you've heard about. If you withdraw before the first six months are up, you lose approximately $60—taken from your original $1000 investment, leaving you with about $940; after six months, you'll lose $60 of the interest you've accumulated. (Many banks will, however, lend you money using your CD as collateral. The cost is usually one or two percentage points above the rate you're receiving on the CD.)

The new All-Savers certificates may provide an even better return for you if you are in the 29 percent or higher tax bracket. Check with your bank or accountant to see which investment is for you.

2. You can increase your 12 percent earnings to as high as 16 percent as of this writing by taking a bit more risk and investing in a *mutual fund.* Mutual funds are vulnerable to market fluctuations, but they're not as chancy as most other types of investing. They're particularly good for the $1000 investor.

"It doesn't take big bucks to participate in a mutual fund. And over the past few years, small investors have made a lot of money with them," says John K. Dolan, regional vice president for Lionel D. Edie & Company, Inc., investment counselors. The advantage of investing in a mutual fund is that your $1000, which can't buy much on its own, is pooled with other investors' money, which permits the fund (and you) to participate in volume discounts and also to invest in many different industries, something else you couldn't do alone.

There are more than five hundred mutual fund companies, each specializing in a certain kind of investment, and some are more likely to appeal to and welcome the small investor.

All mutual funds are either "load" (you pay a brokerage fee or commission) or "no-load" (no commission). The trouble with no-load funds is that, while you save money, you must also do the work: analyze your own objectives, find the right fund (by reading the financial press—the *Wall Street Journal, Business Week, Barron's),* handle communications, initially by mail, later by phone, with the fund's managers yourself. The advantage of using a broker is that he or she does the work for you, for a fee. And that's the catch. When all you have is $1000, commissions can eat up a lot of your returns.

In choosing a particular fund, Lawrence Wachtel, first vice president for research at Bache Halsey Stuart Shields Incorporated, recommends that the small investor stick with one of the bigger, well-known funds. If they're handy, visit their offices; if not, phone them to discuss your goals with them. Don't be embarrassed about your measly thousand; one of the fund's sales staff *(Continued on page 189)*

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HOW TO INVEST $1000

(Continued from page 187)

should be willing to talk with you.

If your strategy is to learn while you earn, John Dolan suggests you try one of the mutual fund families, where you pay no commission and can move your money around, such as the Franklin family of funds in San Mateo, California, which has a gold fund, utility fund, bond fund, money-market fund, and stock-market fund available within the complex. "You can choose which particular fund you want your money in," says Dolan, "and can switch that money from one to another just by making a phone call to the fund manager, often without paying any commission. This calls for more decision-making on your part; and, in order to do it, you must read the financial press and follow the economic climate." But it can be worth the investment of your time if you'd like to feel you have control—but not too much—over your money. And while you're picking up investment expertise your money is protected by the fund's parameters.

3. Another way to invest your $1000 is to think of your money as tuition at your own private investment academy. The tangible rewards may be small (i.e., you may lose most of your money or have to wait years before your chickens are hatched); but then, the results from a non-credit course at a university are equally intangible. "If you're truly interested in investing or learning about it," says Peter B. Cannell, investment counselor and president of Peter B. Cannell & Co., Inc. "and want to be involved as much as possible in the process and are willing to look at that $1000 as something you can gamble with and afford to lose, you can try the *find-your-own-budding-Xerox approach.*

"Read the lay press—magazines and newspapers," recommends Cannell, "and initiate your own investment idea, rather than just throwing yourself on the broker's mercy like a Victorian lady. Figure out what fields are going to be big in the future. Maybe you'll read about digital switching, micro-encapsulation, telecommunications, genetics. *Then* go to a broker and ask what's the best company in the field, the best investment" (see "Finding a Broker," below). If you're not in a hurry—you probably won't see much in the way of dividends, if any, for five to ten years or more—and you like the idea of playing an educated hunch, this type of investment may be for you.

4. Now we get to the most risky of our four methods, the one for the true gambler. Investing in the *options* market offers the greatest possibility of high returns, and requires the greatest personal involvement of the investor, especially if you consider nail-biting to be participation. An option represents a right to purchase or to sell a fixed number of shares of stock (almost always one hundred shares) at a fixed price up until a fixed future expiration date. A "call" option gives you the right to buy, and a "put" option gives you the right to sell. You consult with a stockbroker and select a stock that you think may be going up soon; the two of you estimate, for example, that XYZ's price, now $35 per share, will be going up shortly. So you buy call options at $3.50 for the expiration date about six months away. What you now own is the right to buy one hundred shares of XYZ for $35 a share any time during the next six months. If the price goes above $35, you may be able to sell your option for more than the $3.50 you paid to someone who has the money to buy all those shares (*you* don't—remember, you only have $1000) and make a profit. If XYZ is below $35 at expiration, you stand to lose your entire investment, if you haven't sold in the meantime or taken other action. During those six months, the situation is extremely fluid and you must keep close watch and stay in contact with your broker, to whom you pay a commission.

No matter which of these methods you choose, your $1000 is a good beginning; and when you add to it, the next $1000, and the next, even if it takes a few years, both your financial security and expertise will increase as well.

FINDING A BROKER

There's really no magic about it, especially for the small investor. It's no different from finding a good gynecologist—you use a personal referral when possible. Ask a savvy friend or acquaintance whose needs are similar to yours. Or ask your accountant or lawyer, if you have one. If you can't get a personal referral, look for ads in the financial press and select a firm that sounds right for you. You'll need one of the larger, full-service firms that offers a variety of investment opportunities.

Once you have the name of a brokerage firm, visit it. Sit down with the manager of that office and describe what you want. The manager will then assign someone to work with you. If you sense a lack of enthusiasm for the size of your purse, you can always go elsewhere. ▽

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Food

Cheese it: eight original cheese recipes —from soup to dessert

By Helen Hecht

EDITOR'S NOTE: *Helen Hecht is coauthor of "Gifts in Good Taste" (Atheneum) and sole author of a second cookbook, "Cold Cuisine," published by Atheneum last spring. She lives with her husband, poet Anthony Hecht ("Talking About Poetry," November 1981 Vogue), and their nine-year-old son, Evan, in Rochester, New York, and does lots of cooking for them and for "a continuous stream of visiting poets." She created all of the following cheese-based recipes exclusively for Vogue, except for the one for Russian Cheese-Filled Bread, which comes from "Cold Cuisine." She is currently at work on a menu cookbook of seasonal recipes.*

Over the past decade there has been a growing interest in imported cheeses and, to market them, a proliferation of special shops and gourmet departments vending literally hundreds of varieties. One can, as with wine, build a repertoire of personal favorites, adding exotic new ones as they are discovered. With the exception of a few hard cheeses specifically intended for cooking, such as Sapsago or Romano, most cheese is best eaten as it is—at room temperature and as a noble accompaniment to fruit, a green salad, or a glass of wine. But cheese can also serve as an instrument of fine cooking, each variety offering fresh opportunity for culinary invention. What I find so remarkable is that all types of cheese—sharp, tangy, mild, delicate, soft, hard, or moldy—are made from the same product, the curded milk of a cow, goat, sheep, or buffalo. If it is possible to repeat a particular food successfully in a menu, it is likely to be cheese. Presented in its various guises, the cheese repetition might even go undetected.

In the most tentative and hypothetical spirit, consider eating a dinner beginning with an hors d'oeuvre of Croustades; followed by a first course of Celery and Gorgonzola Soup; an entrée of Chicken Hadrian; Fennel, Celery Root, and Chèvre Salad; and concluding with Tirame Su for dessert. You would undoubtedly feel rather full when you left the table. But, had you not prepared the meal yourself, you might not realize that cheese was a featured ingredient in each of the five dishes.

I do not recommend that you serve all the recipes that follow in the course of a single meal. But I do urge you to consider the splendid variety of fine cheeses, now widely available, as an occasion for experiment and invention in the kitchen. The following recipes, which make use of many different cheeses in both new and traditional ways, only begin to suggest the versatility of cheese.

FONDUE CROUSTADES

twenty-four croustades

For these hot hors d'oeuvres, little cups of toasted bread are filled with a grated-cheese mixture containing flavorings traditionally used in a fondue.

24 slices *soft* white bread

For cheese mixture:

6 ounces Emmentaler or Gruyère cheese, grated
1½ teaspoons flour
1 very small garlic clove, peeled and pressed
Pinch of nutmeg
Freshly ground white pepper
6 tablespoons dry white wine
1 tablespoon kirsh
2-3 shallots, peeled, sliced paper-thin

Flatten each bread slice with a rolling pin. Cut into circles with 3-inch cookie cutter and carefully press them into ungreased miniature muffin tins (1¼-inch diameter at top). Bake for 12 minutes in preheated 375° oven, or until lightly browned, and cool on wire rack.

Combine grated cheese, flour, garlic, nutmeg, and pepper in mixing bowl. Put wine and kirsch into saucepan and simmer until reduced to 3 tablespoons. Cool and stir into cheese mixture. (Recipe may be prepared ahead to this point. Cover and refrigerate cheese and put croustades in airtight tin.)

Place a slice of shallot in bottom of each croustade. Fill with *(Continued on page 192)*

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CHEESE-BASED RECIPES

(Continued from page 190)

cheese mixture, bake at 375° for 5 to 7 minutes, or till cheese is melted. Serve immediately.

A cross between a bread and a pie, this is made from a yeast dough that encases a cheese mixture. Other mild, semi-hard cheeses, such as Jarlsberg or Emmentaler, can be used as long as they are neither sharp nor salty. Serve with soup, and entrée salad, or, cut into small wedges, as an hors d'oeuvre.

RUSSIAN CHEESE-FILLED BREAD

one loaf

For dough:
1 package active dry yeast
2 teaspoons sugar
½ cup warm water (105°-115°)
1 teaspoon salt
4 tablespoons unsalted butter, softened
1½-1¾ cups all-purpose flour

For cheese filling:
1 egg, lightly beaten
1 pound grated Muenster or Gruyère cheese
2 tablespoons minced fresh parsley (optional)
⅓ cup minced fresh chives (optional)

For glaze:
1 egg yolk, beaten with 1 tablespoon water

Stir yeast and sugar into warm water and allow to proof. Combine yeast mixture, salt, and butter in mixing bowl. Stir in enough flour to make firm but moist dough. Knead for 3 or 4 minutes on lightly floured board. Place dough in oiled bowl, turn it over so that surface is oiled, cover bowl with plastic wrap, set in warm place to rise for 2 or 3 hours. (Because of high proportion of fat, this dough will not rise as much as most bread doughs.)

While bread is rising, prepare cheese filling. In mixing bowl, thoroughly combine egg and cheese and, if desired, parsley and chives. Cover and reserve.

When dough is almost twice its original bulk, punch it down and roll out on lightly floured board into circle 16 inches in diameter. Drape dough inside and over edges of ungreased 8- or 9-inch pie tin and fill center with cheese mixture. Pull up excess dough that hangs over side of tin in overlapping folds, stretching if necessary, to meet in center and form top crust. Brush with glaze. Let dough rest for 15 or 20 minutes before baking. Bake for 50 minutes in preheated 375° oven, or until lightly browned. Serve immediately, or cool on wire rack and reheat before serving.

Recipe adapted from *Cold Cuisine*, published by Atheneum. Copyright © 1981 by Helen Hecht

CELERY GORGONZOLA SOUP

four to six servings

1 very large head celery (2-2¼ pounds), washed, trimmed, cut into 1-inch lengths
1 medium potato (½ pound) peeled, sliced
1 small yellow onion, peeled, quartered
2 large garlic cloves, peeled
A few sprigs of parsley
2 cups chicken stock or broth
2 ounces mild Gorgonzola, soft and cream-colored
Freshly ground white pepper

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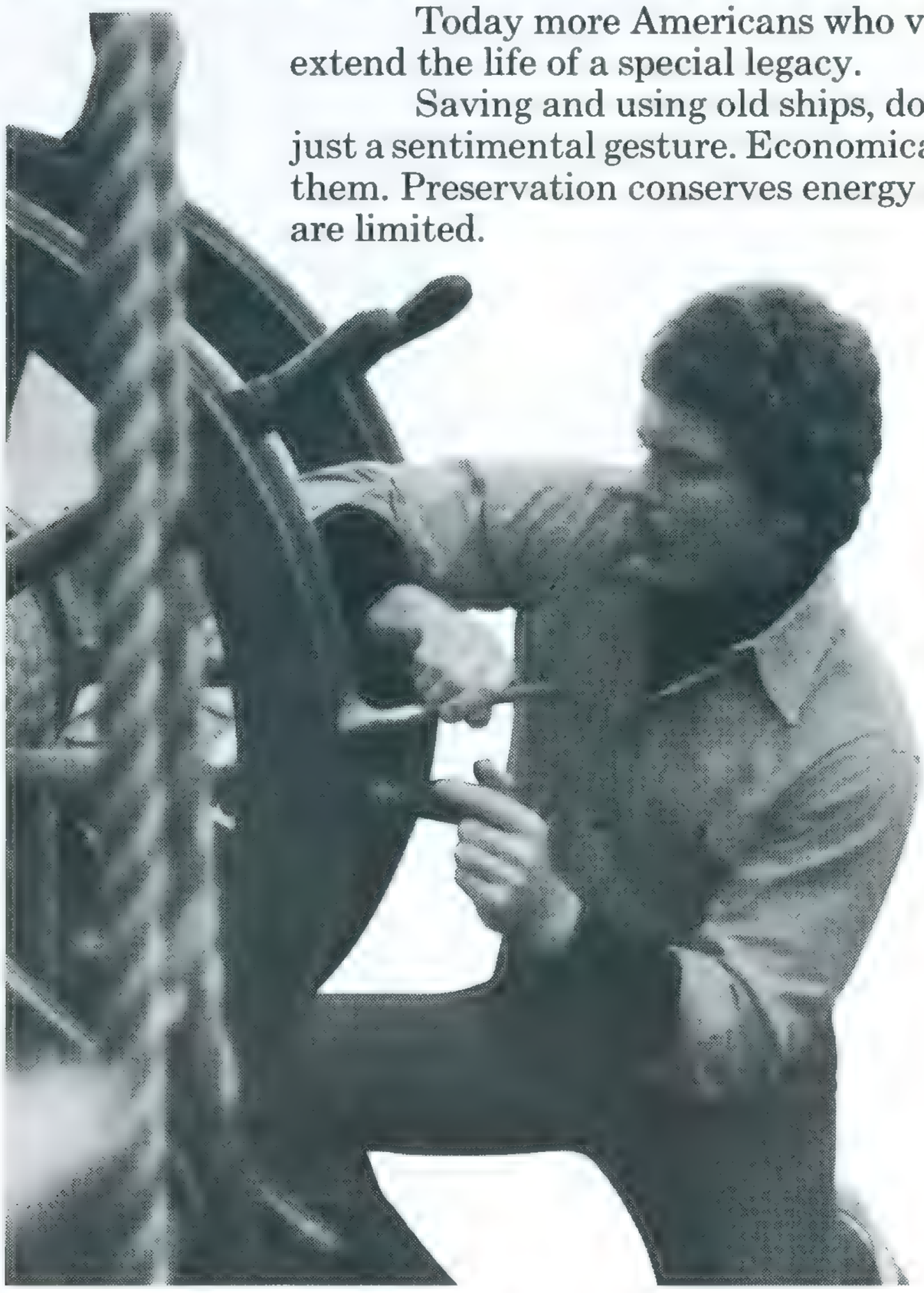

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The man hunched forward, gazing intently at the caged tiger.

Mr. Soo-Hoo's Children.

Sunlight skittered down the rake handle as the zoo groundkeeper swept up leaves. As I watched him work, I slowly became aware of a bespectacled older gentleman sitting at the end of the park bench. The man was hunched forward, gazing intently at the caged tiger. And his face held the most dazzling, singularly happy expression I think I've ever seen.

The groundsman noticed my reaction and sidled over to me. "See you discovered Mr. Soo-Hoo," he whispered. "He's special, that one."

"Whaddya mean, 'special'?" I asked.

"Donated most of the animals in this part of the zoo."

"Only seven over here, actually," piped in the reedy, clear voice of the old gentleman. He'd overheard us.

Then he explained. "You see, I've loved animals for many years. All my spare time I've spent reading... studying... learning about animals. At the factory where I worked, I used to buy U.S. Savings Bonds. One every payday. One day I counted, and I had all this money piled up and nothing to do with it. So I decided to help the zoo."

As he talked on, I learned that his contributions over the years had given the zoo two Siberian tigers, baby gorillas, a jaguar, chimpanzees, cheetahs and sundry other rare and exotic species. He told how, when the animals were small, the zoo keepers would let him in the cages to visit his "children." He plucked a bent-edged, slightly floppy photo from his billfold. It was a picture of him and Bwana the gorilla sitting side by side at the water trough.

"Now, they are too old—and *I* am too old—to visit inside." He smiled again, and that beatific expression settled on his face. "But you see," he said, "I still think of all of them... as *my* family."

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Put celery, potato, onion, garlic, parsley, and chicken stock into large, heavy saucepan. Cover tightly and simmer for 30 to 40 minutes, or until celery is soft. In food processor, purée vegetables with Gorgonzola and a few tablespoons stock, in two batches. Turn into bowl and stir in remaining stock. Season with pepper. Reheat before serving.

NOTE: If you prefer a richer soup, use 1/2 cup less chicken stock and add 1/2 cup heavy cream to the soup just before reheating.

FENNEL, CELERY ROOT, AND CHÈVRE SALAD

four servings

For vinaigrette:

¼ cup olive oil
1 tablespoon white wine vinegar
1 garlic clove, peeled and cut in half

For salad:

½ pound celery root (1 root, approximately 3 inches in diameter)
2 tablespoons lemon juice
1 small fennel bulb (1½ cups, sliced)
6 ounces French chèvre cheese (firm, such as Capritarn or Crottin de Chavignol)
Freshly ground white pepper
⅓ cup minced fresh parsley

Combine ingredients for vinaigrette at least 1 hour before using, so that garlic has time to marinate.

Peel celery root and slice into julienne strips about 1/8-inch wide and thick. Bring large saucepan of water, with addition of 2 tablespoons lemon juice, to a boil. Add celery root and cook for 1 or 2 minutes, till softened but still crisp. Drain, rinse under cold water, and dry with paper towels.

Trim green stalks off fennel bulb and remove any tough outside pieces. Slice crosswise 1/8-inch thick. You should have about 1½ cups.

Peel rind off chèvre. Cut cheese into inch-long sticks and combine with celery root and fennel, add pepper to taste.

Just before serving, remove garlic clove from vinaigrette. Toss salad with dressing and sprinkle minced parsley over top. Serve at room temperature.

CHEESE ONION TART

four to six servings as entrée; eight as appetizer

Unlike a quiche, this tart does not have a custard base. It is dense with sautéed onions, streaked with mozzarella and Jarlsberg cheese, and lightly crusted with Parmesan.

2 tablespoons unsalted butter
2 pounds yellow onions, peeled, chopped
6 ounces mozzarella cheese, diced
4 ounces grated Jarlsberg cheese
1 teaspoon Worcestershire sauce
1 egg, lightly beaten
1 9-inch pie crust, partially baked
5 tablespoons freshly grated Parmesan cheese

Melt butter in large, heavy skillet. Add onions, cook over moderate heat, stirring occasionally, until very soft and pale yellow. Do not allow to brown. (You should have about 2½ cups after cooking.)

In large mixing bowl, combine onions with mozzarella, Jarlsberg, Worcestershire sauce, and beaten egg. *(Continued on page 194)*

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CHEESE-BASED RECIPES

(Continued from page 193)

Turn into prepared tart crust; sprinkle with Parmesan cheese. Bake in preheated 375° oven for 35 to 40 minutes, or until browned on top.

Pastry crust for cheese onion tart:
1⅓ cups all-purpose flour
¼ teaspoon salt
4 tablespoons cold unsalted butter, cut into small pieces
2 tablespoons cold vegetable shortening
2-3 tablespoons cold dry white wine or cold water

Combine flour and salt in mixing bowl. With tips of your fingers, rub in butter and shortening until mixture resembles coarse meal. Add enough wine or water to form mixture into dough. Wrap in waxed paper and refrigerate until firm enough to roll out.

Roll out dough on lightly floured board or between floured sheets of waxed paper into circle large enough to line a 9-inch tart or pie pan. Fit dough into pan, line with aluminum foil, and fill with rice or dried beans. Bakè in preheated 375° oven for 20 minutes, or until crust is dry but not browned. Remove rice or beans. Cool on wire rack before filling with onion mixture.

CHICKEN HADRIAN

eight servings

½ pound firm white mushrooms, cleaned and trimmed
2½ tablespoons minced shallots
5 tablespoons unsalted butter
3 ounces thinly sliced baked ham, cut into ½-inch squares
3 tablespoons minced fresh parsley
5 tablespoons Marsala wine
Freshly ground pepper
6 ounces feta cheese, cut into ½-inch dice (if too salty, rinse)
4 large, whole chicken breasts, skinned, boned, and cut in half
Watercress or parsley as garnish

Cut any large mushrooms into halves or quarters, and then slice all about 1/8-inch thick. Sauté with shallots in 1 tablespoon butter over medium heat for a few minutes. When mushrooms begin to render their juices, add ham, parsley, 2 tablespoons Marsala, and pepper to taste, and turn up heat. Cook, stirring, until moisture evaporates. Turn mushroom mixture into a bowl. When cool, mix with feta cheese.

Melt 2 tablespoons butter in skillet and sauté 4 of chicken breast halves for 2 minutes on each side over medium heat to brown slightly. Remove, melt remaining 2 tablespoons butter in skillet; sauté remaining chicken in same way.

Place very long sheet of aluminum foil in shallow baking pan. Put chicken breasts on top of foil, and drizzle with pan juices and remaining Marsala. Spoon equal portions of mushroom-feta mixture on top of each breast half, pressing it down firmly. Pull up ends of foil to encase chicken, folding over and crimping edges to seal at top and sides so that you have an airtight package. (Recipe may be prepared ahead to this point and held for a few hours. If you do not proceed with the final baking right away, put the chicken in refrigerator and remove *(Continued on page 196)*

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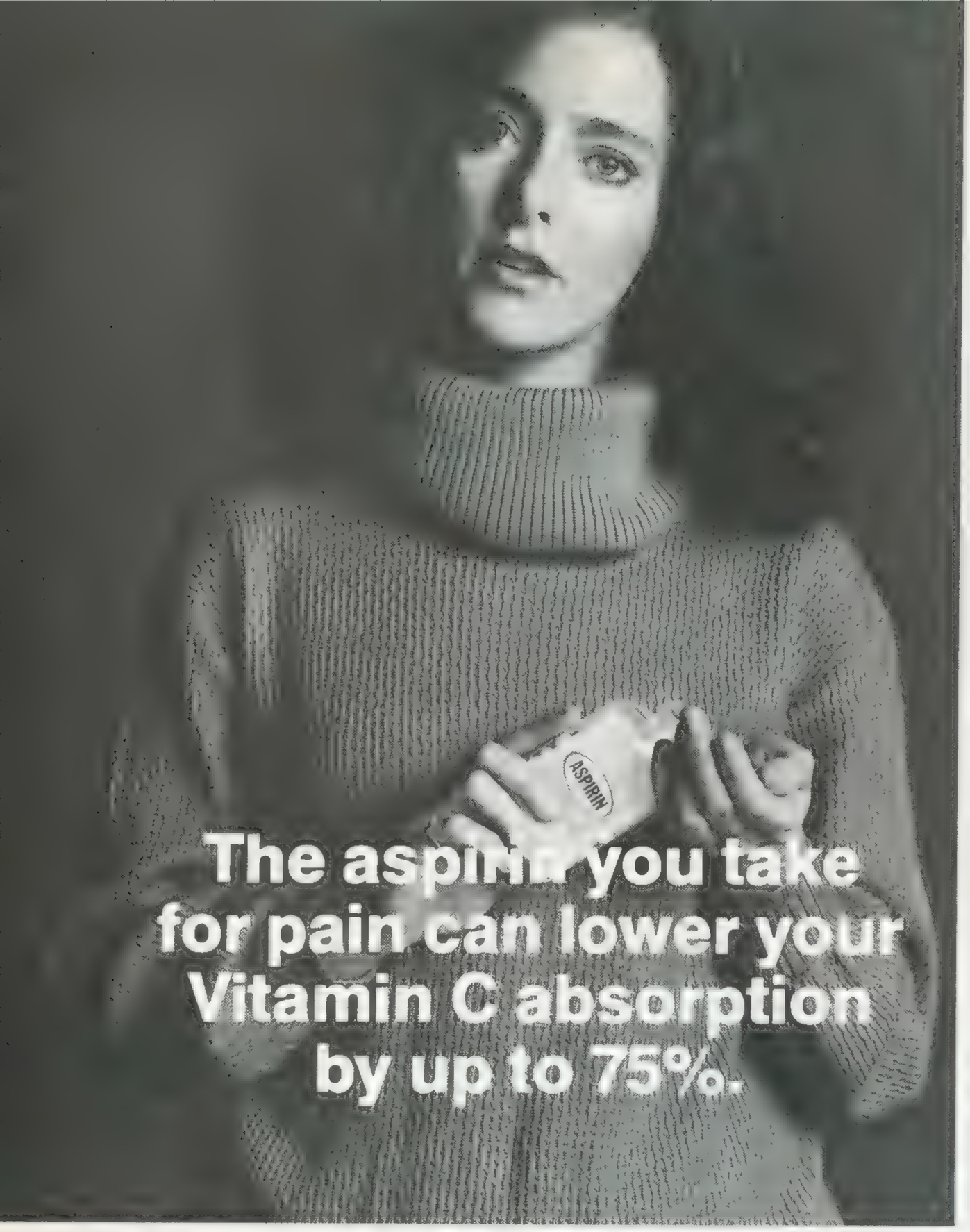

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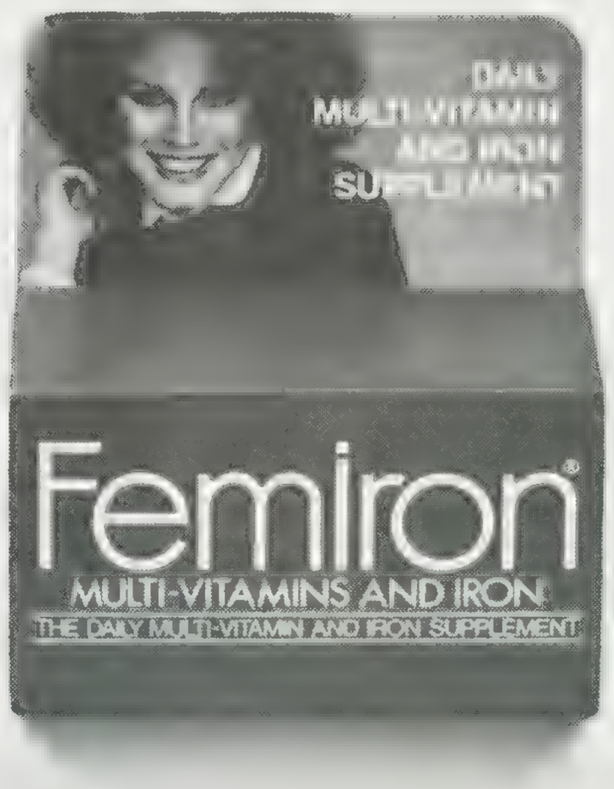

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CHEESE-BASED RECIPES

(Continued from page 194)

about 20 minutes before baking to return to room temperature.)

Bake no longer than 15 minutes. To serve, place on heated platter or individual plates, spoon pan juices over chicken, and garnish with watercress or parsley.

TWO-CHEESE SOUFFLÉ

four servings as an entrée; six as an appetizer

4 tablespoons unsalted butter
4 tablespoons flour
1⅓ cups scalded milk
5 egg yolks
2 ounces (1/2 cup) diced firm French chèvre, such as Capritarn or Petite Cabrette
3 ounces (3/4 cup) grated Swedish Gräddost
Freshly ground white pepper
6 egg whites
Pinch of cream of tartar

Adjust oven shelf to lowest level, and preheat to 400°.

Melt butter in 2-quart saucepan over low heat. Add flour and stir with wire whisk. Pour in scalded milk and whisk until well blended. Turn up heat and cook for 1 or 2 minutes, stirring continuously, until mixture comes to boil and thickens. Remove from heat and stir in egg yolks, one at a time. Add cheeses and pepper and stir vigorously to blend.

Beat egg whites until foamy. Add cream of tartar and continue beating only until whites hold soft peaks. (Do not allow them to dry out and become too stiff or it will be difficult to fold them into cheese mixture.) Stir about 1/4 of beaten whites into cheese base, and then carefully fold in remaining egg whites. Turn into generously buttered 8-cup soufflé dish. Turn oven down to 375°; bake for 35 to 40 minutes. When done, a knife inserted through side of soufflé and down into center should test clean. Serve immediately.

"PICK-ME-UP" DESSERT (Tirami Su)

eight to ten servings

This dessert is a simulation of a Venetian specialty made with mascarpone, a fresh cheese not widely available here. A combination of lightly whipped cream and ricotta is a satisfactory substitute. The dessert is flavored with chocolate, coffee, and coffee liqueur and laced with crumbled pieces of sponge cake—related in texture to a *zuppa inglese.*

1 pound (2 cups) very fresh creamy ricotta cheese
2⅔ cups heavy cream
½ cup sugar
2 teaspoons vanilla extract
1 tablespoon plus 1 teaspoon ground espresso coffee
4 ounces sweet baking chocolate, grated
1 sponge cake (recipe follows)
4 tablespoons good coffee liqueur

In food processor or blender, purée ricotta until completely smooth. In very large mixing bowl, whip cream lightly with sugar and vanilla, just until thickened, but not stiff. Should not be firm enough to hold a shape when beater is lifted. Stir in ricotta, add ground coffee and chocolate. Sprinkle sponge cake with 2 tablespoons liqueur and tear into small pieces (about 1-inch square). Fold cake and remaining liqueur into cheese mixture. Cake will crumble further as you stir, until mixture is nearly pudding consistency. Turn into glass bowl and chill before serving. If desired, grate a little chocolate over top of dessert to garnish. Even better made a day before serving.

Sponge cake for Tirami Su

2 eggs, lightly beaten
¼ cup sugar
½ teaspoon vanilla extract
¼ cup plus 2 tablespoons flour

Butter and lightly flour round of waxed paper to fit bottom of 7- or 8-inch cake pan.

Combine eggs and sugar in large mixing bowl and set over bowl of simmering water. Stir continuously until eggs are quite warm, but do not let them cook. Remove from heat, stir in vanilla, and beat mixture with an electric mixer for 5 to 7 minutes, until as thick as crème Chantilly, very light in color, and triple in volume. Sift flour over beaten eggs and fold together gently but thoroughly. Turn into prepared pan, spread evenly with spatula, and bake in center of preheated 350° oven for 18 to 20 minutes, or until a toothpick tests clean. Remove from pan, peel off waxed paper, and cool on wire rack, top side up. ▽

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Husband-wife teams: the new taboo?

Marriage *can* mean an equal working partnership

BY CAROL McCONNELL

I work with my husband in a professional partnership that has taken the two of us all over the world. In the past, people often told me I had a "fascinating" life. But recently I have noticed a shift in the attitude of other professional women toward me, particularly by those whose careers provide them with prestigious corporate titles. It seems that to be taken seriously today as a liberated woman and to receive recognition commensurate with my abilities, I must somehow publicly demonstrate my independence from my husband.

I'm not certain why this new taboo against working with one's mate has developed; but, ironically, it parallels an older, seemingly antithetical prejudice: the traditional male chauvinist's attitude toward my working with my husband. These men—precisely like certain of today's feminists—do not see me as Malcolm's equal partner; usually I am dismissed simply as a "helpmate," perhaps because I have not demanded the public recognition normally accorded an independent professional.

I was again caught in this prejudicial vise grip last summer when Malcolm and I were in New York, at a dinner in a handsome townhouse. The guests were mainly publishing people: editors, writers, and agents. Everyone seemed to have some tangible professional identity, everyone but me.

A young woman, tall, and cool in cotton batik, introduced herself. "And who are you with?" she asked earnestly, meaning my firm, of course, not my dinner partner. Having lived overseas, I always find such straightforward interrogation both brash and guileless: a typically American obsession to line everybody up in neat, readily identifiable ranks.

"I'm free-lance," I replied, "an editor . . . translator."

She flicked a long cigarette and took a fast sip of Chablis. "What have you done?"

This was what I call New York dog sniffing, but I decided to play along with her. "I've just finished the English translation of Nicole Avril's *Monsieur de Lyon* for Albin Michel."

She raised an eyebrow, maybe even a little impressed. "I see."

I should have left well enough alone, but I didn't. "I usually work with my husband on research, edit his manuscripts and . . ." I added perversely to test her, "type his drafts."

She turned one stiff, batik-clothed shoulder away from me. "Oh, you *type* for him." She was already looking around the crowd for someone more interesting. "You're his secretary. . . ." Obviously, this item of information negated my other talents.

Later, Malcolm and I were chatting with an editor from one of the big publishing houses when the conversation turned to sailing, and to the fact that we had sailed our own thirty-foot sloop across the Atlantic the year before, from New York to Greece.

"Just the two of you?" he asked, the standard question, naturally addressed to Malcolm, the man and supposed captain.

"Just the two of us," Malcolm answered.

"Wow!" the editor shook his head, then turned to me. "You must have had to learn a little about boats to help him out, huh?"

Malcolm rolled his eyes, but the man didn't see him. I managed to answer with a straight face. "A little, yes."

Again, the editor shook his head in disbelief. What did you do at night? When did you sleep?" More predictable questions, again directed to Malcolm. The implication was that Malcolm couldn't stay awake around the clock, so who sailed the boat when he slept? Surely not me, a woman. Although accustomed to this sort of narrow-minded assumption, I was more than usually irritated.

"We anchored every night," I said.

"Oh, I understand." The gentleman seemed quite satisfied with this explanation.

With a great effort, Malcolm avoided open guffaws. "The only problem," he said, "was pulling in that fourteen thousand feet of anchor chain every morning."

It took the editor a moment or two to realize he was being put on, and just a little longer to understand why. When he did, he was embarrassed and contrite.

Independence at all costs really annoys me

"We stood three-hour watches," I explained, "every night."

He was staring at me, as if in the presence of some exotic foreigner. Here was a reasonably normal-looking woman in her mid-thirties who had voluntarily sailed across sixty-five hundred miles of ocean. Obviously, I hadn't been just a "helpmate" on board to assist my macho husband; I had been an equal partner in the endeavor. The concept was clearly alien to him, just as the fact that I was my writer-husband's editor had been to the woman in the batik sarong.

What was it, I wondered, that prevented even the most educated, sophisticated, and humane people from believing that a woman and a man could work together as equal partners, as a mutually supporting, noncompetitive unit? Whatever the underlying cause, this rigid insistence that women seek independence from men at all costs really annoys me.

As we rode uptown, I sat back in the splayed taxi seat next to Malcolm and thought about other women I knew who had cast their lots with their men and who had been collectively written off by both dogmatic feminists and traditional men. My friend Jacqui Bostrom worked closely with her husband, Roald, a free-lance photographer, as a partner in their gallery. She is also the mother of five children, has a graduate degree in international relations of Latin America, and is active in local politics and the environmental movement. By almost any definition, she is an eminently successful person. *Almost* any definition: therein lies the rub. At social functions particularly, she found that she was being dismissed as a "housewife" by professional women working within a clearly defined corporate structure. Fed up with this treatment, she ordered a set of engraved business cards which read:

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Apparently this ploy—which began as a joke—was actually taken seriously and facilitated access for Jacqui to a variety of professional women. Her story would simply be an amusing anecdote if it weren't typical of a disturbing condition faced by so many of us. Unfortunately, there is no obvious solution to this problem.

Many women seem hell-bent for *status,* not fulfillment, for a publicly recognized professional identity, not a meaningful career. I've personally seen young women willing to perform demanding duties with long hours—at a secretary's salary—in exchange for a token title such as "Senior Administrative Assistant."

Maybe it's not popular to say so, but to me such tokenism is narcissistic and counterproductive in the ongoing struggle for true equality in the job market.

I don't mean to suggest any Phyllis Schlafly nonsense here, whereby women should be content to stay home and fold diapers; but I believe many young women, because of current rhetoric, are not even considering this alternative to the steep and precarious corporate ladder. Some of the most creative, independent-minded women I've met are the professional associates or partners of their husbands or the men with whom they live: in medical practices, insurance and real-estate firms, restaurants, and in a variety of consultancy businesses.

In all these professions it is difficult for one person, acting alone, to be successful. However, two people, pooling their talents and energies, have a much better chance. Too often, though, the woman partner appears to be just a "helpmate," excluded from the decision making. But I and the women I know share executive responsibility with our men, and bring to the partnership skills the man often lacks: office management, organizational talents, and budgeting abilities, to mention a few.

In my own career, I never would have acquired such diverse and marketable experience—editing and researching, translating, managing small offices, even running a charter sailboat business in Greece—if I hadn't thrown in my lot with my husband as an equal partner. Nor would he have been able to produce the amount or variety of work that he has without my continued professional and personal support, in our unorthodox joint endeavor. Perhaps that's the key word: "unorthodox." There seems to be developing a kind of new orthodoxy—as stifling and rigid as any Anita Bryant/Phyllis Schlafly revisionism—which dictates that a woman can *never* be fulfilled working closely with her man.

Unfortunately, the "helpmate" stereotype is, indeed, persistent and widespread. Too many young women today have been shaped by this new dogma and may be rejecting, out of hand, careers of great personal fulfillment. ▽

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WOMEN NOW

Flirtation—the signals of attraction—deciphered

A scientist looks at that voodoo that you do

BY MAGGIE PALEY

The art of flirtation is going out of style. I began to think about this the first time I heard Timothy Perper, Ph.D., discuss his work. We were both at his older sister's apartment for dinner. Perper, then a biologist at Rutgers University, with an interest in animal behavior, announced, by way of filling his sister in on his recent activities, that he'd been taking students with him to observe human flirtation at New Jersey singles bars. He'd discovered, he said, that most often women were the ones who chose the men. He hoped to get a grant to study the phenomenon further.

"You're going to get a grant to go to bars to prove that women choose men?" said Perper's belligerent sister. "You don't need a grant. Why don't you just ask me? Of course, women do the choosing. Any woman could tell you that."

At the time, Perper was thirty-nine and recently separated from his wife. His new line of research struck me as a peculiarly modern solution—in the self-help spirit—to the plight of the single scientist. In the old days, if a man wanted to watch people engage in "the first stages of becoming intimate," as Perper put it, he wouldn't have told anybody. In the old days, I could not have been lured into a singles bar, even to watch a behavioral scientist. Yet this was what, with some enthusiasm, I ended up doing a number of times recently.

It was a transition period in the history of the war between the sexes. Those women who'd been brought up to think you batted your eyes, smiled at a man, and then he made all your troubles disappear were beginning to see the flaws in this point of view. There were rumors that men were changing, and that some of them wanted equal relationships with women. These so-called "new men," instead of trying to amuse you, liked to talk about their feelings and health habits ("Can I make you a hamburger?" "I say the faster an animal moves the less fat is on it. I won't eat anything slower than a chicken."). You paid your own way with them, and you were direct instead of demure.

To be direct and seductive at the same time took a discouraging amount of energy. I found it hard to flirt at all under these conditions. Everyone was so confused about the things that should be most natural—how to assert themselves, enjoy themselves, be themselves. What *was* correct flirtation behavior? I got tired of trying to decide. I phoned Perper.

By ignoring his sister's advice at that dinner four years ago, Perper had become an authority on flirtation behavior and was beginning his third year of research in singles bars supported by a grant from the Harry Frank Guggenheim Foundation.

He had now ventured far beyond his sister's area of expertise. As a biologist, he told me, he'd learned to watch people flirt in much the same way he'd once watched rats engage in "copulatory behavior." Using this method, he'd discovered that all human flirtation, like mate selection among rats, took place in the form of body movement. What others called "chemistry," or "sexual attraction," he referred to as "body-movement compatibility." In his opinion, everyone worried too much about good opening lines and clever conversation with strangers, when what they were really doing when they met was the human equivalent of sniffing each other out. Since no one could control such a process, he wished people would just relax and enjoy it.

We sat at a table at the Greenwich Village singles bar, One University Place. "I think there are a lot of unhappy people around," he said, "who don't really know how to make contact. And I would have put myself in that category, before I learned to read signals."

Most of the people who didn't know how to make contact, he told me, were men, and he thought it was a matter of training: men were so *ignorant* about behavior that a man could easily be in the middle of a flirtation without even knowing it. Women almost always knew when they were flirting, and it was in this sense that they could be said to be the ones doing the choosing. He had *(Continued on page 202)*

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FLIRTATION

(Continued from page 201)

confirmed his observations with interviews: most men didn't notice cues and signals, and they didn't understand what women meant with their languorous looks and graceful gestures, though women assumed they did. A man didn't have to be good-looking or smart to be successful with women under these circumstances, according to Perper; he just had to pay attention to what they were doing.

Flirting, which I liked to think of as light, graceful, and easy, Perper had broken down into a sequence with four parts. Every flirtation he'd watched so far, he said, went through "approach" (the couple acknowledge each other's presence and begin talking); "swivel" (they turn gradually to face each other); "synchronization" (their movements begin to match); and "touch." Perper said "synchronization" was the most important step and made people feel, when they reached it, that they had "good vibes" together. I asked him to take me with him to watch this mating dance that I, a lifelong flirt, presumably had many times performed, smiling, nodding, and batting my eyes, in a semiconscious state.

Most of the men and women at the bars Perper showed me appeared to be suffering from a failure of imagination. They were there, but pretending not to be. The men were just lolling around by themselves, drinking beer and watching television. The women, who traveled in pairs, or in packs of three or more, seemed to have dressed up and gone out to have a good gossip with each other. It was as if the courage it took to enter a bar, seeking the company of strangers, had exhausted their supply of enthusiasm for the opposite sex. The men looked frightened and the women exasperated, and no one seemed capable of entering into a flirtation sequence.

I spent five nights with Perper, looking for a pickup to watch, and listening to his complaints about men—a welcome change from listening to my women friends' complaints about men. Perper spoke of men affectionately, as a high-school football coach might speak of a promising team that was always dropping the ball. During flirtation, he said, this happened particularly at what he called "escalation points," the moments when one partner, usually the woman, would act to move things forward—by turning to begin a "swivel," for example, or by putting a hand on the table where it could easily be touched. If the other partner, usually the man, didn't respond, the result would be "de-escalation." Perper hated to see a man de-escalate by accident.

With some agitation he would point out, say, a woman in a red dress, whom he'd refer to as "Red Dress." Red Dress would be sitting on a bar stool, facing "Check Suit" with adoration in her milk-chocolate eyes while Check Suit stood pivoting nervously back and forth. "That dumb jerk!" Perper would whisper to me. "If he doesn't turn towards her, she'll give up. You'd think he'd figure out that someone who's looking at him that way must like him."

Sometimes, Perper said, it was hard to stop himself from rushing to the aid of a floundering couple. "Once again now," he could imagine himself telling the man, "this time when she does that, take her hand." Check Suit looked to me like a man wracked by ambivalence—which was what most men and women seemed to feel for each other most of the time. Perper said he thought what women did when they flirted was absolutely beautiful, and he felt sorry for the men who couldn't see it.

Now, there are male flirts who know perfectly well what women do when they flirt, I can assure you; men who know how to laugh and bat their eyes in return. But few of any sex can have studied, with the absorption Perper has, the entire arsenal of the human gestures of flirtation. These are sure signs that the person using them is flirting—what else could he be doing?—and once Perper was comfortable in a bar, he liked to mimic them. Some of the gestures he showed me were as obvious as the "eye avert"—when a man who's been looking a woman up and down then casts his eyes sideways (Perper mimed looking demure); or "brushing"—when a woman brushes against a man as if by accident ("It's never by accident," Perper said, brushing my left leg). Other gestures were disturbingly indirect, and apparently unconscious. Flirting people, he pointed out, spend a great deal of time preening and caressing themselves: stroking the neck, massaging an arm or leg. Touching the hair is a giveaway. Perper explained this phenomenon as "displacement"—you do to yourself what you'd like to do to the other person.

In a bar, Perper was a man in an invisible lab coat. His eyebrows seemed perpetually raised above steel-rimmed spectacles and pale eyes that focused on the middle distance; his high-bridged, beaked nose probed the air as if searching for a decent smell. He wore calculatedly nondescript clothes: the technique he practiced, "participant observation," required that he blend in with his environment. He ordered his drinks according to what bar he was in, and for the sake of appearances, he told me, he always worked as a "mixed-sex couple," and flirted with his partner. At regular intervals, when we were out together, he would lovingly touch my arm; I'd remind myself this was for the benefit of the people watching us. No one was watching us, but it wasn't my business to disturb his equilibrium.

I did worry about the fact that there was nothing happening for us to watch. Then, on our fifth night, I saw synchronization. We were at a back table at The Mad Hatter of Second Avenue in Manhattan, a singles bar as cozy as home, with sawdust floors and mad hats hung from the ceiling beams. Perper had brought one of his regular partners with him, a bouncy anthropology graduate student named Marilyn Frasier.

Perper and Frasier were like hunters watching for lions. First they would scan the bar, where twelve men were lined up looking at the Yankee game and two women in jeans were talking to each other near the jukebox. Then they'd turn to the dining room which was crowded with young couples on dates, all of whom, according to Perper, were struggling through the flirtation sequence. Then, for a break, Perper and Frasier would flirt with each other. In the middle of my dinner, they located some action.

The couple at the table directly in front of us were engaging, Perper said heatedly, in "synchronization of drink-stirring behavior." This meant they'd stirred their drinks at the same time, and it didn't impress me. I continued to work on my filet of sole while Perper and Frasier gossiped about the couple.

"They're clasping their hands in unison."

"They're taking a drink. It's hard to see who's leading there."

"When you're really *(Continued on page 204)*

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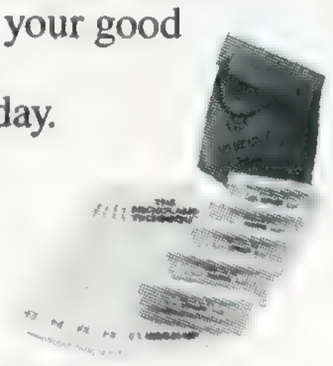

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FLIRTATION

(Continued from page 202)

attracted to someone, you just seem to come towards each other at the same time, don't you?"

I thought something must actually be happening at that table. When I looked, a fluttering movement of the woman's right hand caught my attention. Almost at the same moment, the man made the same gesture with his right hand. Then the heel of his right hand went thoughtfully to his chin, and the heel of her right hand went to her chin, too. Next, he pulled his right earlobe. She pulled her right earlobe. Their gestures were light and graceful. She clasped both hands under her lower lip, and so did he. Both of them sipped from their drinks, causing Perper and Frasier to chortle. The lifting of glasses was apparently a well-known chorus in the ongoing dance of hands at the table. I felt like a voyeur.

No such reverence for privacy inhibited the gleeful Perper. "I'm waiting for the first touch," he said confidentially. "They have to get the ketchup out of the way, and then the drinks, so they can touch by accident."

To contemplate manifestations of the unconscious in people I'd never met was an unsettling experience. I thought the sheer amount of energy being concentrated on this couple would cause them to turn around and glare back at us. I looked away from them to find that Perper was in sync with Frasier. The two of them smiled, forearms on the table, right hands grasping left elbows. They didn't know what they were doing. "Sometimes I think this is more fun than sex," Frasier said.

That night none of us was to reach a climax. The unfortunate couple couldn't negotiate their next escalation point. When Perper said it was time for them to touch, they didn't. The woman caressed her glass (a "touch invitation"), and the man mistook the signal and lifted his glass to drink ("de-escalation"). The woman dropped her hands to her lap, giving up, and after that they gestured to each other in nervous jabs. They had lost the beat. "Dummy," Perper said in a small, pained voice as if he were the one who'd been de-escalated. "She made overtures, he did not respond, and he should have. It has an unhappy ending."

"Don't jump to conclusions," Frasier told him, "just relax." But the couple ate their dinner, paid their check, and left without ever synchronizing their body movements again.

By this time, the men at the bar were three-deep, watching the Yankee game. Two women in jeans sat on the jukebox. "The more I think about that, the more I think his inability to respond was absolutely classic," Perper said to Frasier.

"He got more and more uncomfortable," Frasier agreed. A man at the bar asked the two women to get off the jukebox. They stood by his side while he made his selections, but he didn't talk to them. He wore a T-shirt with a drawing of a molecule on it and the name of the male sex hormone, "testosterone."

Perper is writing a book about his findings. He says he thinks everyone should be "comfortable with their biology," and I hope he helps people to take it easy when they flirt. As for me, now that I've seen synchronization I can hardly gesture across a dinner table without checking to see what my partner is doing. I'm not sure all humans were meant to have their consciousness raised. ▽

Photographed by Lord Lichfield in Regent's Park, London.

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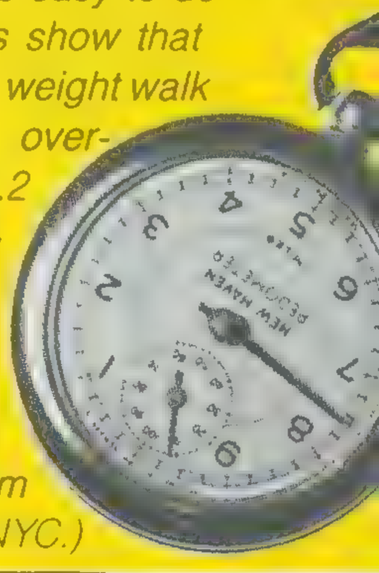

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Energy levels are highly individual but depend, to a large extent, on our habits. In his new book "Maximum Personal Energy" (Rodale), Charles T. Kuntzleman, Ed.D., breaks down energy sources into areas of: enjoying life, enjoying exercise, eating well, staying slim, relating to others, taking care of yourself—with a self-assessment quiz on each. (Interestingly, "bad" habits can be okay if they do not cause concern or stress, i.e., sap energy.) The book then tackles improvement in each area. Says Kuntzleman, "A dynamic, energetic life is yours for the doing."

Freud identified our driving forces as work and love. Said Helena Rubinstein of work: "It is the only excitement that lasts." What gets the high-powered banker *below* out of bed in the morning? "A demanding schedule, and not wanting to get backed up." And the lawyer? "Determination to get my work done."

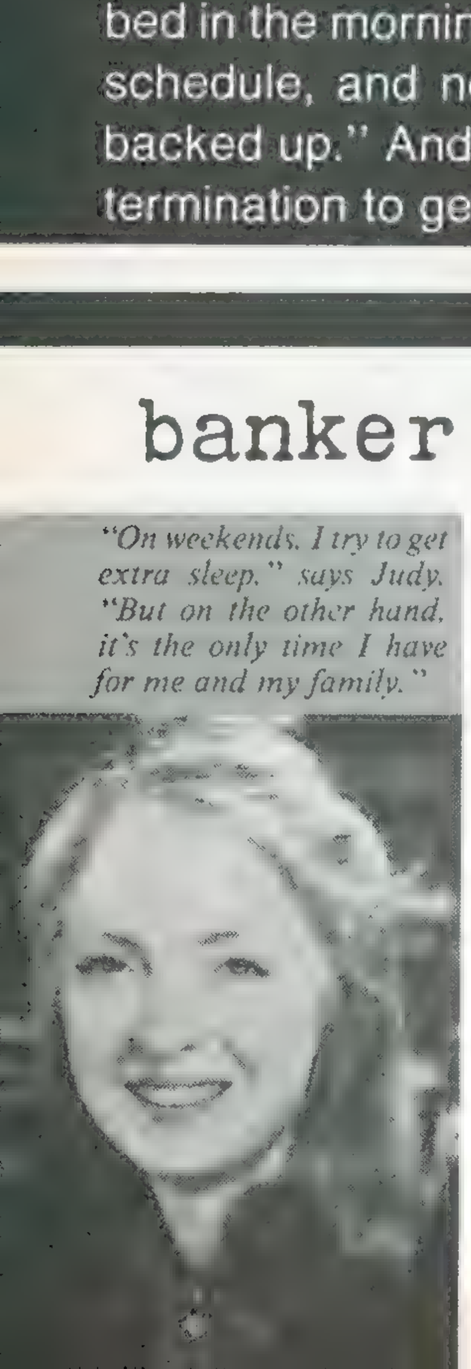
NERVOUS

energy can be a positive force, says Helen A. De Rosis, M.D., in her book, *Women and Anxiety* (Delta). "A cardinal sign of anxiety is restlessness, which is often reacted to with useless, agitated, and repetitious movements. You can become exhausted if the restlessness is severe and you are expending tremendous quantities of energy to keep your body in perpetual motion. Or you can make that energy work for you by deliberately harnessing it to useful work or to games of a physical nature. Most people have lists of chores that require physical work. If you have such a list, a restless period might be a good time to put your anxiety to work for you. You can also put your anxiety to work for you by using it as a signal to stop, look at and listen to what you are experiencing. As you are able to resolve conflicts, even to a small degree, your energy will not remain the nervous energy that you are driven to discharge. It can become a natural flow of energy that is always available to you to put to work *as you see fit*—and not only when you have to 'run' to keep it from eating you up."

banker's energy

Judy Hendren Mello, *below left,* president and chief executive officer of The First Women's Bank in New York City, admits, "I have more than a normal level of energy and a strong constitution—but I really get turned on by my work." A normal working day is likely to run from eight to eight, sometimes starting with business breakfasts and ending with business dinners. "Too many eating occasions," says Judy. "My husband and I often just have fruit in the evening." Her energizers: "Lots of walking. Horseback riding on weekends." Energy-building good intentions: "I've joined a health club and I'm giving up smoking."

"On weekends, I try to get extra sleep," says Judy. "But on the other hand, it's the only time I have for me and my family."



Suzanne Marquard, *far right,* is a young corporate lawyer with the New York firm of White and Case who, on an average day, works from nine to nine. What keeps her energy up? "Being interested in what I'm doing gets my adrenaline going, but stretching at my desk helps, too. I try to work out at a health club twice a week; a swim during lunch or early evening before returning to work energizes me. I walk to work; I eat lightly; I take multivitamins if I'm having a rough stint. My vacation is scuba diving; it's physically exhausting, but I'm ready to go again when I get back."

"Relaxation" for Suzie is swimming, weekend tennis, and—"my real love"—scuba diving.

lawyer's energy

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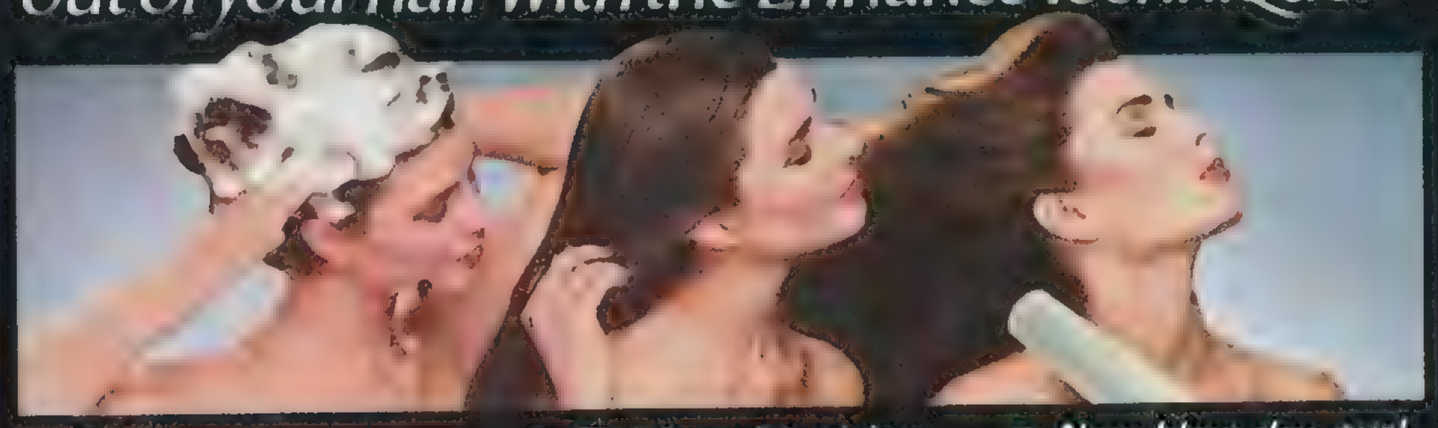

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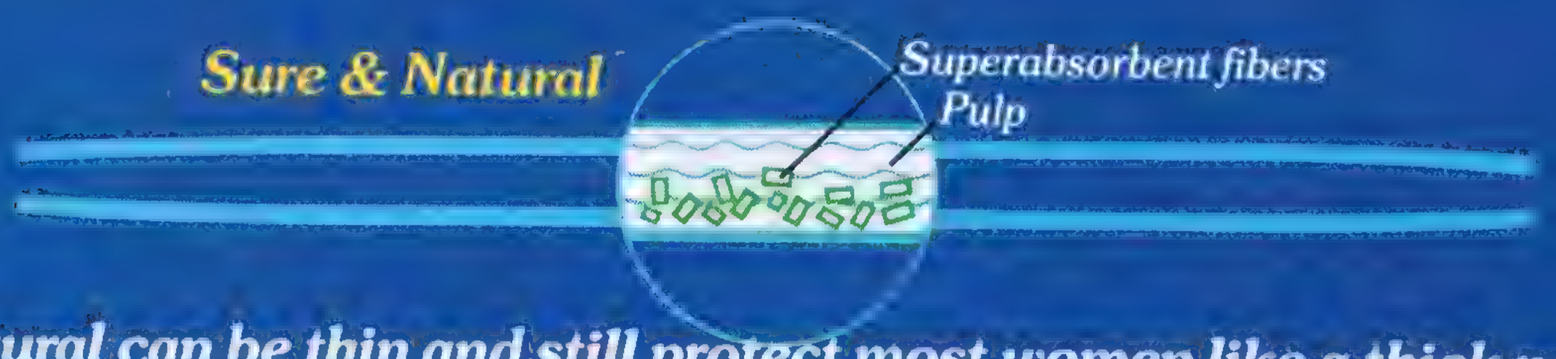

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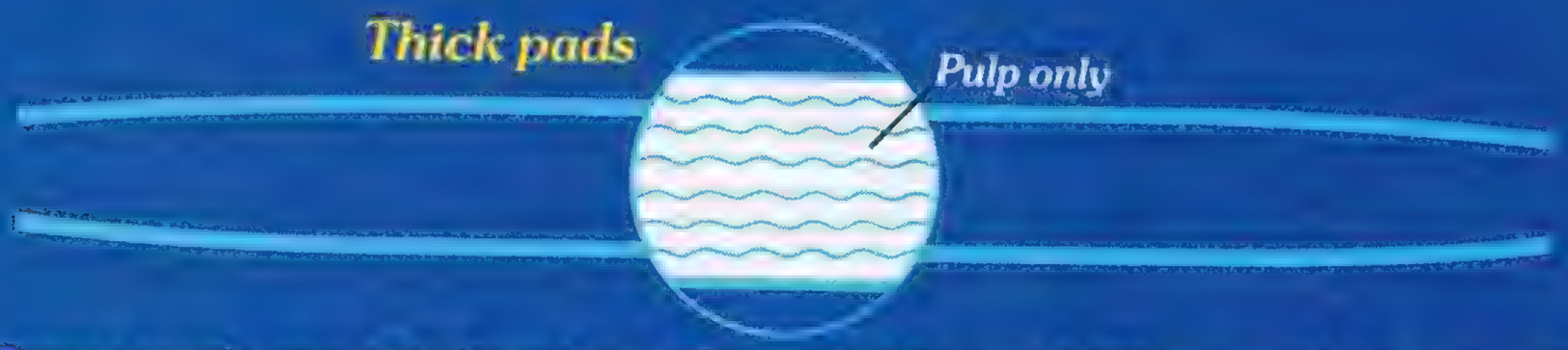

These pads are thicker than Sure & Natural. They only have pulp.

The thin pad with thick pad protection.

Health

Longer life after heart attack...why pot smokers play with fire...wisdom teeth ins, outs...fertility in a blood type

By Melva Weber

THE BEAT GOES ON

New hope for heart-attack victims—in *The Journal of the American Medical Association*, a study group reported that in a clinical trial, heart-attack patients who took propranolol hydrochloride, a drug classified as a "beta blocker," had lower death rates by 26 percent than patients who did not receive the drug. These patients had more low blood pressure, tiredness, faintness, depression, and digestive problems—but more were surviving.

The drug proved so consistently effective, especially during the first year after heart attack, that the National Heart, Lung, and Blood Institute (NHLBI) stopped the B-Blocker Heart Attack Trial, on grounds that it would be wrong to withhold the drug from control patients.

DENTAL WISDOM

Don't wait until you're middle-aged to have impacted wisdom teeth removed, advise dental experts—later extractions involve greater risk of complications.

In a nationwide study of nearly one thousand dental patients, those in their forties had problems in wisdom-tooth removal that were four to nine times as serious as those of patients in their twenties. Older patients had more cysts or growths around wisdom teeth, needed more bone surgery, suffered more postoperative infections, prolonged healing times.

The American Association of Oral and Maxillofacial Surgeons recommends removing impacted wisdom teeth even before symptoms begin. Normal wisdom teeth do not require extraction.

STAYING PREGNANT

Compatibility may be necessary for successful marriages, but recent research shows that some incompatibility—at least in male and female tissue types—may be key to successful pregnancies. Reporting in *The Lancet*, British genetic specialists Colin Taylor and W. Page Faulk described three women with normal reproductive organs and no hormone disorders who were unable to carry pregnancies past the twelfth week. Blood typing found the women and their husbands shared some HLA antigens—cell factors that can set off the body's immune defenses. In normal pregnancy, maternal blood produces inhibitors so the mother's body will not reject the growing fetus as a foreign body. In the cases of shared antigens between husband and wife, the protective factor was missing, causing eventual rejection and loss of the fetus. The medical team treated the women with transfusions of white-cell-enriched plasma from selected donors, which produced the necessary cross-reactions to stimulate maternal protective factors. The women had normal pregnancies, bore healthy babies.

BACK TO BACKS

In the works—research on a new treatment for spinal-cord injuries which could increase the chances for recovery without increasing the pain. Accidents that damage the spinal cord can cause death or paralysis. In past research, "natural opiates"—brain products called endorphins—have been found not only to block pain but, in spinal damage, to reduce blood flow and thus worsen the injury's effects. The drug naloxone, which blocks the action of endorphins (and also of drugs such as heroin), improved the rate of healing in spinal-cord injuries in experimental animals but also greatly increased pain, by blocking endorphin's opiate effects. Now, the brain peptide thyrotropin-releasing hormone (TRH) is being explored at the government facilities at the Uniformed Services University of the Health Sciences in Bethesda, Maryland, and Walter Reed Army Institute of Research in Washington, DC. A study team, lead by Alan I. Faden, M.D., finds that TRH blocks endorphins in a way similar to naloxone but spares the pain-killing effect. Tests with experimental animals given TRH yielded dramatically improved healing and recovery rates. Researchers believe TRH will improve heart-lung function and increase the chances of recovery in human spine injuries as well.

THE PROBLEMS WITH POT

Marijuana, though proven helpful in relieving extreme nausea from cancer drugs, has been declared a dangerous drug by the American Medical Association (AMA).

In a recent report, compiling results of research done on the uses of marijuana, scientists who serve on the AMA's Council on Scientific Affairs noted that more youngsters regularly use marijuana than ever before, though the drug can be especially harmful to children and adolescents, people susceptible to psychological trouble, and those who are already physically or mentally ill. Other findings:

- **Impaired lung function—in animal tests, marijuana smoke, which carries up to 50 percent more polyaromatic hydrocarbons than tobacco-cigarette smoke, caused more severe lung damage than tobacco smoke. (Most marijuana users also smoke tobacco.)**
- **Rapid heartbeat—especially dangerous for people with cardiac disorders, even one marijuana cigarette can reduce exercise tolerance in heart patients.**
- **Brain-cell changes—though not documented in humans, these were found in monkeys who received the equivalent of a marijuana cigarette daily for six months. Other studies show short-term effects on brain function and immediate memory.**
- **Psychological dependence—adults and youngsters may become preoccupied with getting and using the drug, lose involvement in other aspects of daily life.**
- **Impaired reaction time, motor coordination, and visual perception—especially when mixed with alcohol makes it dangerous for user to drive, operate machinery, and fly airplanes.**
- **Lessened fertility—lowered sperm counts, abnormal sperm, and impaired sperm activity have been noted.**
- **Menstrual problems, failure to ovulate, fetal damages—female monkeys given the equivalent of one or two marijuana cigarettes daily had four times the incidence of fetal deaths, abortions, and resorptions as did drug-free animals.**
- **Panic reactions, "flashbacks"—especially dangerous for persons with mental disorders such as schizophrenia, as marijuana may set off symptoms.**

The AMA opposes excessive penalties for possession of small amounts of marijuana for personal use but discourages its use and does not support the belief that marijuana is a harmless substance.

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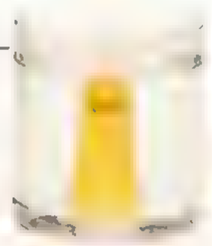

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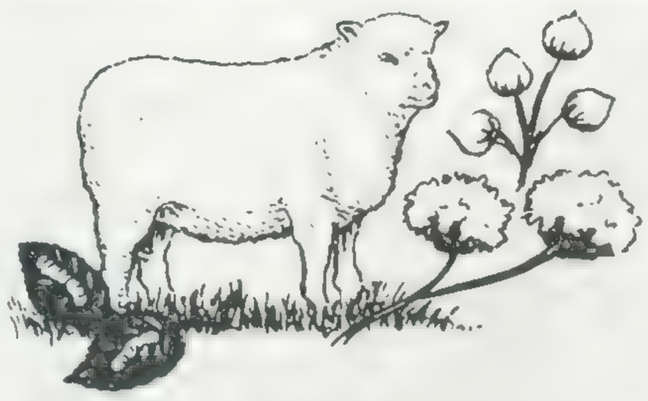

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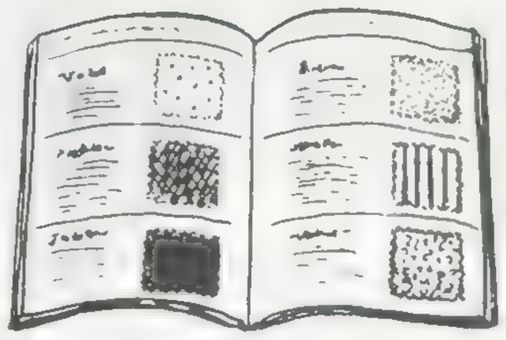

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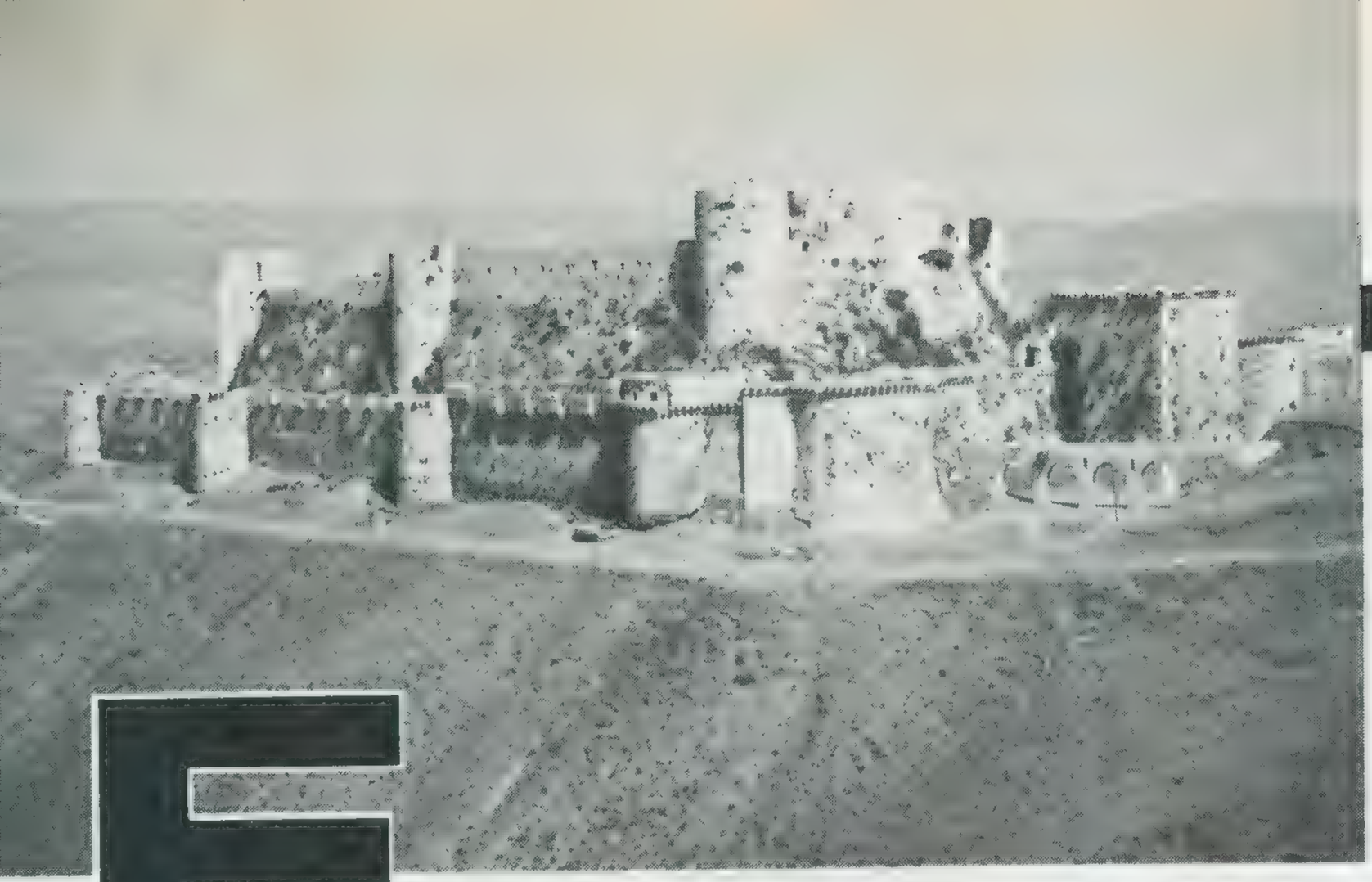


Travel Now

Inn news in London... boom-time Baltimore... sail the Middle Ages

By Richard Alleman

For medieval history buffs: an intriguing new cruise of the Adriatic and Eastern Mediterranean, carefully plotted to take in a number of dramatic sites connected with the Crusades. Organized by the British travel firm Serenissima, this nineteen-day voyage through the Middle Ages begins in Venice, October 20, sails to important Crusader castles and towns in Yugoslavia, Greece, Turkey, Syria, Israel, Malta . . . an itinerary that would take many weeks to cover by land. On board the top-notch *Stella Maris II* cruise ship being used for the tour, five experts in medieval history—including BBC filmmaker/personality John Julius Norwich—will lecture and lead shore excursions.

Prices for the adventure—from $4365 to $6305, depending on cabin—include all meals, sight-seeing, plus London-Venice and Malta-London air transportation. Air fare between the U.S. and London is extra.

For more information on the Crusader Cruise and on Serenissima's other culture-tour programs for 1982, see page 233.

(Pictured *above:* Mountain-topping Krak des Chevaliers, one of the world's most beautiful and best preserved Crusader castles.)

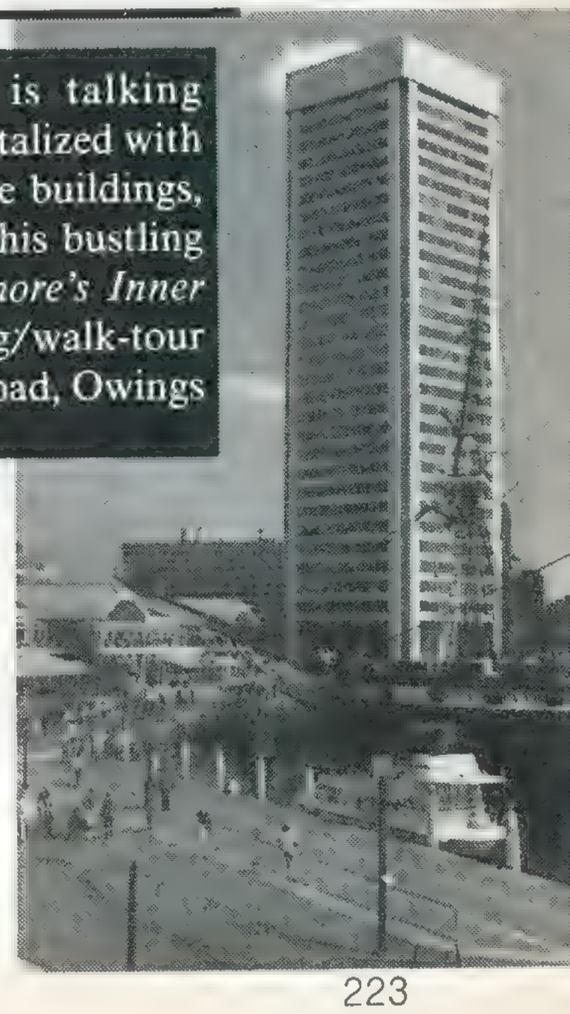
Along Central Florida's St. Johns River, a lush world of birds, butterflies, palms, peace. To experience this serenity, Sunshine Lines of DeLand, Florida (between Daytona and Orlando), charters easy-to-pilot river cruisers. A week costs from $625 for a two/four-passenger craft to $1330 for one that sleeps ten; all are equipped with kitchens, showers, air conditioning, sun decks. Among the pleasures of the river: fishing, bird-watching, swimming, water-skiing, casual dining on catfish, hush puppies in shoreside restaurants. See page 233.

Spring ski-spree *Consider Western Canada's Rockies, where good snow lasts well into May. Great place to base: Sunshine Village near Banff—small, intimate, sunny, and accessible only by gondola or motor coach. Air Canada's new Skifari package provides seven nights at the Sunshine Inn, three meals a day, ski pass, five ski lessons, airport transfers between Calgary and Sunshine Village. Price: $497. Air Canada's new super-discount excursion fares make the package even more attractive: $295 round trip between New York and Calgary; $241 out of Chicago; $196 from L.A.; $171 from San Francisco. Contact travel agent, Air Canada, or see page 233 for further details.*

In London, a hotel-find: 11 Cadogan Gardens, left, four Victorian town houses near Sloane Square offering cozy rooms, glorious quiet, total privacy. Single rooms cost $66-$83; doubles, $100. Rates include full English breakfast, service charges, value-added tax. See page 233.

Born-again Baltimore Everyone is talking about Baltimore's Inner Harbor area, *right*, revitalized with promenades, shops, cafés, restaurants, high-rise buildings, performing-arts spaces, museums. To explore this bustling downtown, *Elisabeth Stevens' Guide to Baltimore's Inner Harbor* provides history, maps, shopping/dining/walk-tour tips; $3.50 from Stemmer House, 2627 Caves Road, Owings Mills MD 21117.

STAY IN SHAPE *when in San Francisco. Jane Fonda's newest "Workout" fitness center, at 170 Maiden Lane, is just steps away from the city's Union Square hotel/shopping quarter. Drop-in exercise and dance classes—sometimes taught by Ms. Fonda when she's in town—cost $6. Workout is open seven days a week; telephone: (415) 981-4423.*



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European skiing the way you dream it can be —Zürs, Austria

Notes on a winter week of sunny days, starry nights, surprising runs

BY RICHARD ALLEMAN

Traveling, anywhere, involves a certain amount of pre-trip fantasizing. We have expectations of a place, a voyage. One of my fantasies had always been to ski Europe. I pictured tiny villages, uncrowded slopes, endless runs, skiing from hotel door to the first lift, never taking the same trail twice in the same day, sunning and drinking in deck chairs on the snow, dressing up for dinner. Zürs—a remote village in the western corner of Austria—was everything I dreamed.

First of all, the village: a toy town of a few small hotels and guest houses, all of them open only in winter, Zürs lives for skiing. Cars travel the main road—but these are mostly day skiers from St. Anton. Anyone staying in Zürs travels on foot—and on skis. At night, there are almost no cars, only skiers going between hotels and discothèques or simply walking in the hush under a star-dazzling black sky.

Then, there is the skiing at Zürs. The slopes circling the town have no trees; they look as if whole mountains have been covered in glistening meringue. You can simply ski these *pistes;* or you can spend days village-hopping from Zürs to Zug to Oberlech to Lech and back to Zürs. Each of these towns has its attractions. At Zug—a clutch of chalets and one white onion-domed chapel huddled in a flat valley—the vast wood deck of the Gasthof Alpenblick is the place to break for a mid-morning beer, espresso, hot wine. A few steps away, the Rote Wand serves beef and cheese fondues on a big-windowed sun porch; the Weizenbier—a beer made from wheat—comes in huge glasses with slices of lemon to cut the foam.

About five or six glorious runs away, Oberlech—with its big square outdoor bars—has the feel of a winter carnival. Here, everyone stands around toasting with Fëigenwodkas—shots of straight vodka topped with a fig.

Below Oberlech, the town of Lech charms with a snowy river, onion-domed church, covered bridge, horse-drawn sleighs, chalet architecture, outdoor cafés. To return to Zürs from Lech, skiers taxi, bus—or opt for the tram that takes them to another mountain for skiing.

In Zürs, the Hotel Zürserhof completed my ski fantasies. Built as the private residence of an Austrian count in the 1920s, the hotel has since been expanded to include 120 rooms. Antiques—children's sleighs, Oriental carpets, hand-painted armoires and chests—decorate guest rooms, long hallways, public lounges. Bathroom floors in many rooms and suites are heated tiles. The clientele is wealthy, quiet—from Europe, Britain, and the U.S.

Mornings, the breakfast buffet table is piled with fruits, juices, Bircher Müsli cereal, yogurt, ham, wursts, cheeses, eggs, rolls, pastries, jams, honey. Lunch is an equally monumental spread. Many skiers, however, ski to lunch at the Hotel Schneider in Lech—which the Zürserhof will arrange at no extra charge. At the Hotel Schneider, salads are the main draw: your own mixes of watercress, red cabbage, green beans, endive, corn, carrots, tomatoes, cucumbers, bacon, tiny slices of ham. On warm days, a snow-walled terrace is the sunny outdoor lunch setting. Cream for coffee comes in tiny chocolate shells.

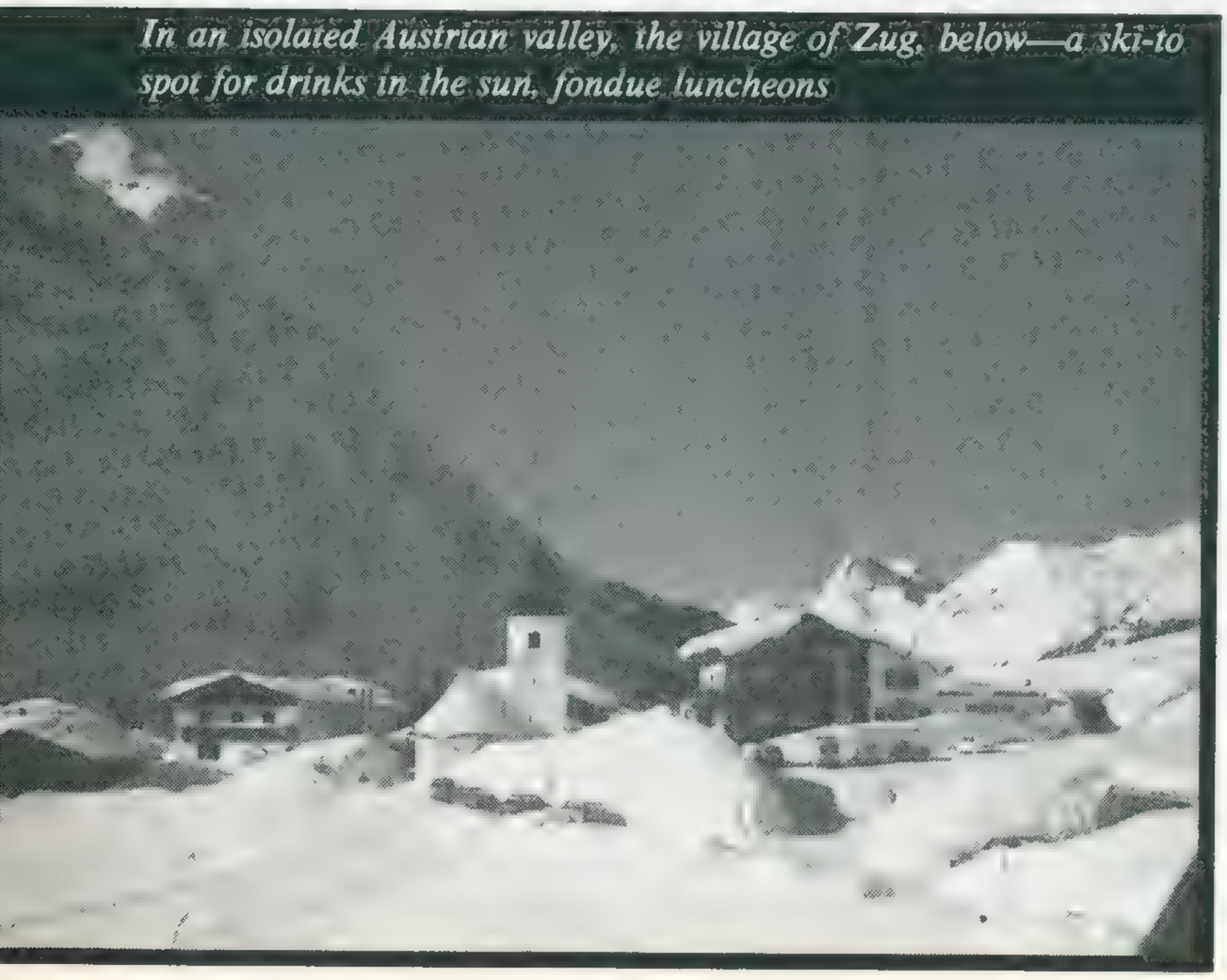
At night, good food continues at the Zürserhof: roasted saddle of game hare in cream sauce . . . medallions of pork in Cognac cream . . . pear soufflés . . . apricot cake . . . good Austrian wines. After dinner, a downstairs disco—reached via a long tunnel—comes up with conservative sounds. In the center of Zürs, New Wave rock reigns at the trendy Zürserl discothèque in the Hotel Edelweiss. Princess Caroline of Monaco dances here when she's in town.

Skiing is a great leveler, a wonderful introduction to new friends. Early in my stay, my New York traveling companions and I met a group of Americans from Minnesota. We all had different backgrounds, jobs, lives—but we shared the mountains, the sunshine, the Fëigenwodkas, the pleasure of Zürs.

Our last day was magic. Our group—now grown to include an Austrian and a Swiss—again skied together. The sun was

(Continued page 228)

In an isolated Austrian valley, the village of Zug, below—a ski-to spot for drinks in the sun, fondue luncheons



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ZÜRS, AUSTRIA

(Continued from page 226)

Deck chairs in the snow at Oberlech, above—a no-cars ski village near Zürs

bright and the mountains were more beautiful than they had been all week. We would ride up the lifts (ages ranged from mid-twenties to mid-fifties) and have endless things to talk and joke about. Skiing in a pack, we became children—joyful, excited, crazy.

Except for the final run. It was late—and the light was starting to go. Looking out over what seemed an endless desert of snow, we all knew that this was it: There would never be this day again, there would never be *us* again. At the bottom of the mountain, everything would change. Still, we had had the week in Zürs . . . we had had this perfect day. And we would return home with memories—not fantasies.

To go to Zürs, Americans can fly to Zurich or Munich. I chose Munich—and by leaving New York on Wednesday evening, I managed

TO GO TO ZÜRS . . .

to tuck in a short European city holiday before my week in Zürs began.

To reach Zürs from Munich, we had prebooked a rental car in the States. The car was delivered to our Munich hotel on Saturday at noon. The drive to Zürs took less than five hours—including a long lunch stop at the pink baroque Clausing's Posthotel on the main square in Garmisch.

Arriving in Zürs, I parked the car in the underground garage of the Hotel Zürserhof—and never needed it again until we headed back to Munich the following Saturday.

Prices? This year, a week at the Zürserhof sharing a deluxe double room costs each person between $480 and $650—depending on accommodation and time of year. Single rooms are available at $50 to $75 more. These rates include three meals a day. Prices at other top Zürs hotels such as the Alpenhof and Lorünser are approximately the same.

A six-day ski pass costs $72; a rental car with unlimited mileage starts at $107 for a week. Lufthansa's bargain winter "Holiday Fare" between New York and Munich is $580 round trip; it must be purchased twenty-one days in advance.

For information on Zürs ski packages, contact Steve Lohr's Skiworld at 3 East 54th Street, New York NY 10022; (212) 751-3250. For more on Lufthansa's ski programs in other parts of Austria, talk to your travel agent, Lufthansa German Airlines—or see page 237. ▽

ROBERT HAÏK

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Travel agents: your inside line —to everywhere

Easy tripping—with the help of a pro

BY CATHY PATTESON

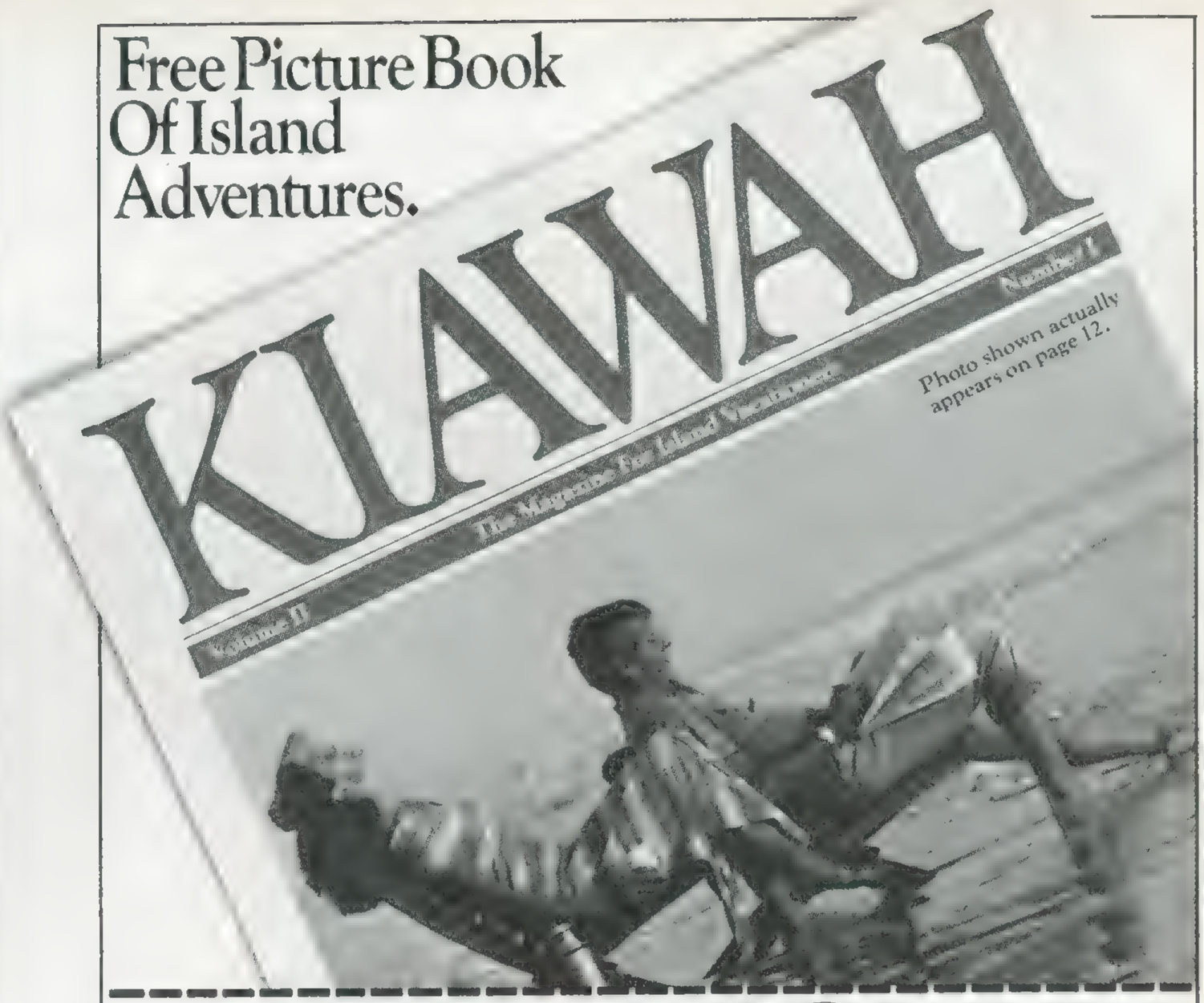
"See Your Travel Agent" appears under almost every travel advertisement. You tear out the ad or the article and stash it away with all the other information you have assembled for your vacation. You've determined your budget, your approximate date of travel, the kind of trip you want to take. What next? Putting it all together. You have the choice of doing it yourself or of seeking the help of a skilled professional—a travel agent.

A travel agent is an intermediary between you and the airlines, hotels, rental-car companies, tour operators, cruise lines. A travel agent can evaluate all the criteria you have for your trip and determine how to make it work for you. Ideally, an experienced agent has traveled to your destination and can provide knowledge beyond the pictures in brochures. More importantly, a travel agent has access to more travel information than you could gather on your own—especially in these times of innumerable promotional air fares.

An "automated agency" will be tied into some five hundred airlines through a computer. An agent will be able to show the availability of seats on the airlines flying the route you've requested on a specific date. After you have decided the time, airline, and class of service that best suits your needs, the agent can confirm your ticket through the computer within two minutes, give you a precise fare quote (if you are planning to pay for your tickets on the same day), and print your tickets and itinerary (including meal services, departure and arrival times) within seconds.

Since "automated agencies" can also give quick rental-car, hotel, and tour confirmations—as well as weather, international currency, theater, and entertainment information—it is easy to see that one call to a professional travel agent can save a lot of time. For the frequent traveler, many agencies are now automated to the point that their computers hold personal client information: phone numbers, flight preferences, billing data. Beyond computer services, the agent should also be able to answer questions on foreign currency and customs, visas, and travel insurance. If you have chosen a tour or package trip, the agent should be able to tell you what it includes, explain cancellation clauses, and assure you of the supplier's reliability.

One of the biggest misconceptions about using an agent is the idea that they charge travelers for their services. This is untrue. The agent is a representative of airlines, hotels, cars, tours, and cruise lines.These companies apportion much of their *(Continued on page 236)*



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TRAVEL AGENTS

(Continued from page 233)

business to agents, rather than hire a staff to handle the countless calls they would otherwise receive; they then pay a percentage to the agent for the agent's work—at *no extra cost* to the client. The cost of processing your airline ticket is paid through a commission . . . you are charged the same amount as though you were to go directly to the airlines. Since the agent's commission is similar regardless of what airline you choose, you get a fair look at all airlines, not just one. The only extra charges the client might have to pay would be for a special itinerary involving long-distance calls and/or telexes.

Choosing a travel agent involves some homework. You are selecting someone who is going to be handling your well-being—and that decision can be as personal as selecting a doctor or lawyer. One of the first steps in finding a good agent is talking to friends who share your tastes. After you have gotten some first-hand information on various agents that your acquaintances recommend, do some research on the agencies themselves.

Start by asking these questions:

Is the agency a member of ASTA—The American Society of Travel Agents?

To qualify for ASTA membership, the organization insists that agencies be in business for three years as well as meet certain financial requirements.

Is it accredited by ATC—Air Traffic Conference, or by IATA—International Air Transport Association?

These are the official associations of the major scheduled airlines. Travel agencies not meeting their standards will not be provided with ticket stock. *Note:* If an agency cannot issue tickets in the office—beware!

Are any of the agents CTCs—Certified Travel Consultants?

Nearly three thousand agents are now CTCs. This means they have spent two years studying in a program set up by the Institute of Certified Travel Agents, and have had at least five years travel-related experience upon completion of the course. Being a CTC is considered the highest professional rating a travel agent can attain.

Having done your groundwork, make an appointment with your prospective agent and treat it as if it were an employment interview. Keep in mind that you want to find an agent who is more than just a computer operator/reservations-taker. Someone who is interested in repeat business will take much more time in planning your trip than one looking for high-volume sales. Good rapport is essential; an agent should be able to translate your ideas into tangible plans. *Note:* If you feel the agent is not as experienced as you'd like, ask if there isn't someone in the agency that has traveled to the destination you are interested in.

Remember, however, that a good agent won't necessarily have been to every place you may want to visit. What is important is that the agent know how to get you there comfortably—and make sure that you have all the amenities you require when you arrive. A travel agent is someone who books more than an airline ticket or hotel reservation: a good one is someone who counsels, coordinates, and acts as a bridge between your dreams and your travels. ▽

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VOGUE'S

View

Leading women in the world of style talk about shopping today

Edited by June Weir

Martha Phillips

Joan Burstein

Experts' views on SHOPPING

Four special women who understand fashion give tips and advice on how to shop

Ask a group of women, "Do you like to shop?" and you'll get a variety of answers from those who find shopping a fascinating hobby . . . to others who want to get the best values and spend the least amount of time. There are also a great number of women who admit, "I don't like to shop."

Against this background, "View" asked four special women to discuss shopping today. These experts have found their way to the top by building successful stores that cater to women searching for style. They are: Martha Phillips, owner of Martha's, New York; Joan Weinstein, owner of Ultimo, Chicago; Hattie Belkin, owner of Hattie, Birmingham, Michigan; and Joan Burstein, owner of Brown's, London.

Joan Weinstein

Hattie Belkin

The major change in women shoppers today, these specialty store owners agree, is their knowledge of clothes and their quest for quality. As Joan Weinstein says, "Today's woman is more selective. She knows what she likes because she's more secure, more fashion conscious. She knows how clothes should fit. She's aware of fabrics and wants to buy natural fibers. She's up-to-date on designer clothes and keeps up with what top names are showing for each season."

Coupled with the American woman's desire for quality is her demand for service. As Hattie sees it, "A woman buying expensive clothes today doesn't want to walk through a crowded department and have to hunt for clothes by herself. She wants the service of an intelligent salesperson who can help her put a look together from head to toe."

These experts agree that owing to the increasing number of working women, more and more of their customers have no time for "idle" shopping. "Most of our customers come in with a specific idea. They're interested in buying, not browsing," says Lynn Manulis, Martha Phillips' daughter who is now president of Martha's.

Most women need to be shown how to put clothes and accessories together

One of the most popular ways of saving time is to make an appointment with the store. The customer calls ahead for a specific time and salesperson. Most come in with a list of what they have in their wardrobes so there will be no duplication. Meanwhile, the salesperson has selected a variety of clothes, usually mixing different designers and prices according to the client's requests. Some high-powered women executives today ask to come to the store very early in the morning or after the shop has closed according to Chicago's Joan Weinstein. She also services out-of-town women who like her shop's merchandise and constantly request clothes to be sent to their homes.

(Continued on page 243)

IN A SMALL STORE IT'S NOT ONLY THE DIRECTION, BUT THE FOLLOWING OF THAT DIRECTION THAT'S VITAL. MOST OWNERS SAY: IT'S THE CONSTANT FOLLOWING OF YOUR POINT OF VIEW THAT DOES IT. WHEN YOU TRY TO BE ALL THINGS TO ALL PEOPLE IT'S A BIG MISTAKE. IF EVERYONE IS PUTTING SEQUINS OVER EVERYTHING AND IT'S NOT YOUR DIRECTION, DON'T BUY IT! YOUR CUSTOMERS WILL RESPECT YOU FOR IT AND KEEP COMING BACK

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SHOPPING

"WOMEN TODAY WANT QUALITY AND SERVICE," SAYS MARTHA PHILLIPS, OWNER OF MARTHA'S (RIGHT) ON PARK AVENUE

DAVID GOULD

The changes that count

One of the biggest changes: the idea that women shop only in the season when they plan to wear their clothes is a thing of the past. "Our customer buys a fur coat in 110 degree weather," laughs shop owner Hattie Belkin. "She wants to be first. Remember, in stores such as mine—exclusive specialty shops—our customers set the trends of their cities. I find we sell a lot of fall clothing on the hottest days in July. These customers want to be first."

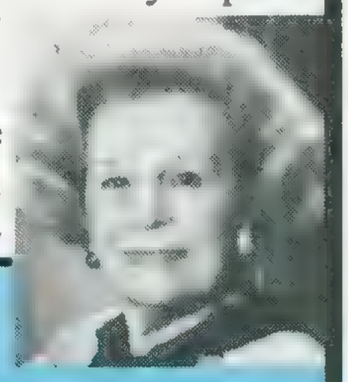
Also at Martha's in New York City, clients shop two to three months ahead of the season. "Our women used to buy in the couture. They've been exposed to the idea of ordering ahead and waiting for deliveries; they've always done it," explains the store's president, Lynn Manulis.

It isn't only a question of season, but one of climate and more women traveling more places. Lynn continues, "The world has become a different place. People are traveling more and they need all types of clothes for all types of climates. We find women don't buy by the seasons anymore. Remember, you can get a plane ticket to anywhere—Vail for a ski weekend, Palm Beach for a short rest, London or Paris for a business trip. Women today always need a great mix of clothes."

Another change: The designer as a star attraction. To give a woman what she wants, a designer has to know what she wants. The best way: To meet and talk to women across the country. Clients see the collection, meet the designer, order, and are willing to wait. Often they get a special color, a different fabric, or some measurements are taken. "It's the little something extra that women want and are willing to wait for," adds Lynn.

Certain designers are better at it than others—they have a great rapport with clients. Martha rates André Laug "fantastic" because he suggests what's right for each figure and "women have confidence in him." She also finds Galanos "supersensational with the client. He studies her figure like a doctor, then brings out absolutely the right thing. Bill Blass, Pauline Trigère, and Stavropoulos are also good at personal appearances," she believes.

A man's versus a woman's point of view: If you ask these women store owners whether they buy differently from men the answer—loud and clear—is definitely! Hattie thinks most men buy clothes the way a designer shows them. "A woman has more of the ability to pick it apart, edit it. And I edit in terms of pieces. Maybe it's because I see women asking less often for the clothes of a particular designer. Now when a woman comes into my store she asks, 'What's come in that's wonderful?' "



Designer shows always create excitement and business," says Martha

Lynn Manulis of Martha's says, "There's a big plus in knowing how clothes feel on you. This is an area a man couldn't possibly understand. We're in the fitting room with them and we learn so much from them. I think it makes a woman buy in a more sensitive way than a man." *(Continued on page 244)*

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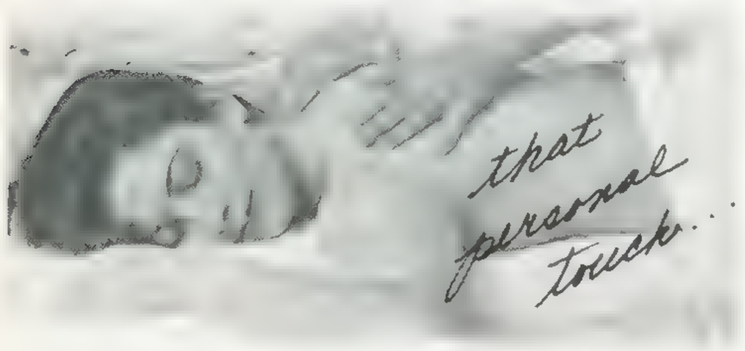

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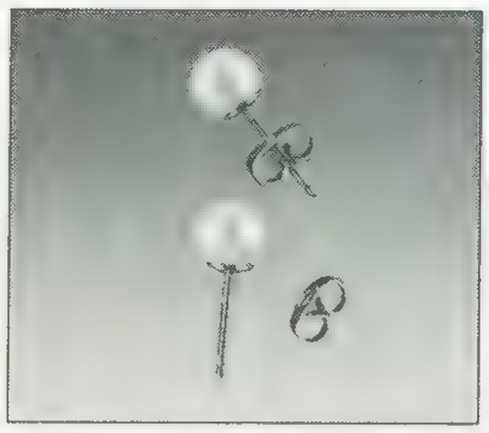

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GRAND FINALE

VOGUE'S View

SHOPPING

COMPLETE LOOKS FROM HEAD TO TOE ARE WHAT SHOPPERS FIND AT BROWN'S STREET OF LITTLE SHOPS IN LONDON. HERE, THE NEW MISSONI KNITS

CHRISTOPHER MOORE

Style in dressing

The hardest part of shopping: putting it all together. While women have become much more knowledgeable about designers and workmanship, there's an area where these experts believe women need—and want—help. "Most women need the opportunity to be shown how to put the clothes and accessories together," says Brown's Joan Burstein. "I carry accessories only to go with my clothes. I'm not buying jewelry as jewelry but as an extension of the clothes. I like to dress my customers and say, 'Take those earrings and wear them with . . . put them on with that . . .' It's as though we do styling with our clothes."

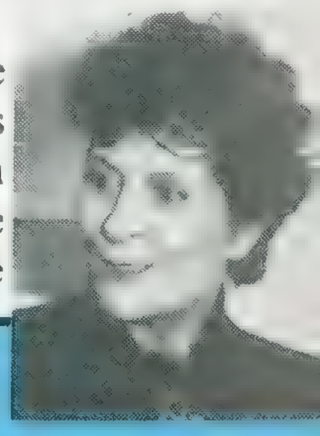
Hattie feels it's the reason for her success. "It's based on the relationship the customer has with the store. We put everything together for the woman. They like the way we put the total look together. It's a package—you need all the components."

Today, the American woman realizes it takes more than just the right suit or dress. It's the right shoes, the right hosiery, the right belt, the right bracelets or earrings that make the difference between a good and a great look. "We're professionals. We put on the finishing touch that gives an outfit punch," explains Hattie.

Ultimo's Joan Weinstein is a great believer in "keep it simple." "I think if you're wearing Armani, you shouldn't put any jewelry with it. Wear it simply. But, if you like jewelry, wear a simple Jean Muir black dress with a dramatic piece of jewelry. It will look marvelous.

"I have customers who wear only black. Many times I see a great black piece and I think, 'that's just right for so-and-so' because I know she doesn't own it. But the only way to make black a little different is to change it with accessories."

At Martha's, Lynn finds, "Since prices have escalated so much, women would prefer to spend more to find quality. Good fabrics, fine workmanship, and superb fit are most important."



Alterations have become such a major part of business that Martha's has a workroom at 475 Park Avenue about the size of a store. "We have three fitters at all times and sixteen women who do alterations. In Palm Beach we have two fitters and about twelve workers at the height of the season. We find that women want their merchandise immediately when they're in Florida," comments Martha. *(Continued on page 247)*

American women are the most aware women in the world," says London's Joan Burstein

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The Stable.....Iowa City, IA
Village Brownstone.....Phoenix, AZ
Village Shop.....Palm Beach, FL
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VOGUE'S *View*

SHOPPING

A GROWING DEMAND: BEING ABLE TO PULL A LOOK TOGETHER EASILY, WITH A MINIMUM OF FUSS. THE BEST WAY: HAVING ALL THE INGREDIENTS—CLOTHES PLUS ACCESSORIES—IN ONE PLACE

GLEN MOON

Small-store advantages

For more and more women who have less and less time, shopping in a small store makes sense. For one thing, the time and energy saved when clothes can be found along side of their best accessories (good examples, at Hattie of Birmingham, Michigan, *above,* and Ultimo of Chicago, *below,*).

Then, there's the question of service—or the lack of it, which is a constant shopping complaint. In a small store, special training gives the sales staff the ability to really help. They know what's new, what's coming, who their customer is and the type of life she leads. There is a close relationship, also, between the store owner and her staff. Joan Weinstein, for instance, has her Ultimo sales force of forty-five gather after the store closes to hear about what she has bought on each of her European and New York trips. "I tell them the new looks, how they're accessorized, why I like them and what type of figure they will look best on."

These four experts have strong ideas on European and American designers.

London's Joan Burstein thinks, "Norma Kamali is one of America's most inventive designers. I have special shops for Calvin Klein and Ralph Lauren. I also buy Zoran, Halston, Beene, and Blass. My most successful European designer is Armani. Right now, New York is in the spotlight. Next, I think it's going to be Tokyo."

Hattie believes, "Shamask is very good. The woman who buys Ferrè, Valentino, Saint Laurent will buy his clothes."

Martha states, "When you're talking designers, Galanos sets the pace. I do a big business with Blass, Beene, and de la Renta. This time in Europe we loved Valentino and Chloé. André Laug and Carolina Herrera are very good too."

Joan Weinstein adds, "I'm buying more Americans and my three favorites are Norma Kamali, Zoran, and Shamask." *("View" continued on page 248)*

SHOPPING IS A PLEASURE IN A SERENE ATMOSPHERE

FRANCOIS ROBERT

The new specialists

KEY TO EASY SHOPPING: FINDING A STORE WITH YOUR POINT OF VIEW

Melons, on Melrose Avenue in West Hollywood, is one of the most talked-about new boutiques in California. Opened in March 1981, it caters to the chic, affluent crowd who lunch across the street at Mortons and Trumps. Owners Judy Greitzer and Barbara McCoy say they've filled the store with "the things we like to wear ourselves. A woman can go out of here with four shopping bags jammed full without getting a headache over the investment she has made.

"At first, we thought our customer would

PAMELA BARKENTIN

Partners Judy Greitzer and Barbara McCoy in Melons—their new shop located on fashionable Melrose Avenue in West Hollywood.

be in the twenty- to fifty-year-old bracket only. However, we now find that many of our customers come in with teenage daughters and they both buy from us. So I guess we really cater to the young junior and the sophisticated mom."

One of Melons' greatest strengths is its fabulous selection of accessories. (Thirty percent of the store's business is done in this area. Shoes are doing so well that, nine months after opening Melons, Judy and Barbara opened a separate shoe store across the street.) "When a customer walks out of our store," says Barbara, "she is really put together. As outsiders who see our customer sometimes say, 'she has been Melonized.' "

Fashion-conscious women in Washington, DC, have quickly learned about **The Right Stuff.** The small store on N Street in Georgetown opened in April of last year and is already discovering new fashion talent. Sophie Engelhard, Alida Morgan, and Josephine Kerr—the three young women behind The Right Stuff—are on the lookout for clothes

JADE ALBERT

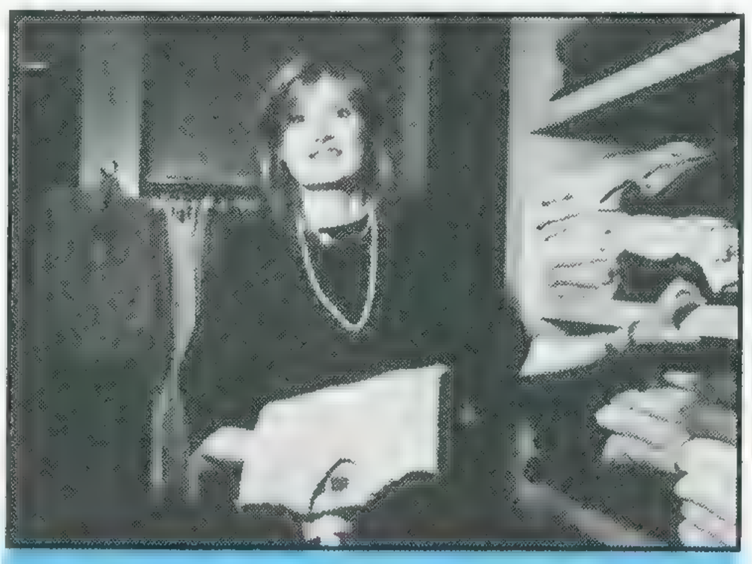
Left to right: Sophie Engelhard, Josephine Kerr, and Alida Morgan outside their year-old shop, The Right Stuff, 3214 N Street in Georgetown

and accessories made by new, young designers who work on a small scale—nothing mass-produced. "Washington is a slow, funny Southern town in many ways," says Sophie. "No one covers future fashion stars here. We just want to slip in some new ideas, bring a lot of new names together in one place."

Each of the three owners dresses very differently and the clothes they bring into the store reflect their individual styles. The result: a charming variety of unusual pieces that mix well with the shop's pared-down separates. There are hand-painted T-shirts from the British West Indies, camisoles made from antique tablecloths, "Whimwear" sandals and ballet slippers from Harley Farber—as well as basics from Zoran, Pinky & Dianne, Mary Jane Marcasiano, and Carola Polakov.

Women shop owners across the U.S.A. edit with a busy customer in mind

Zoom, 1028 Lexington Avenue, is one of the smallest stores in New York City (just 530 square feet), but owner Christy Wilson likes it that way. "Women feel comfortable coming in here. The atmosphere is personal and friendly.

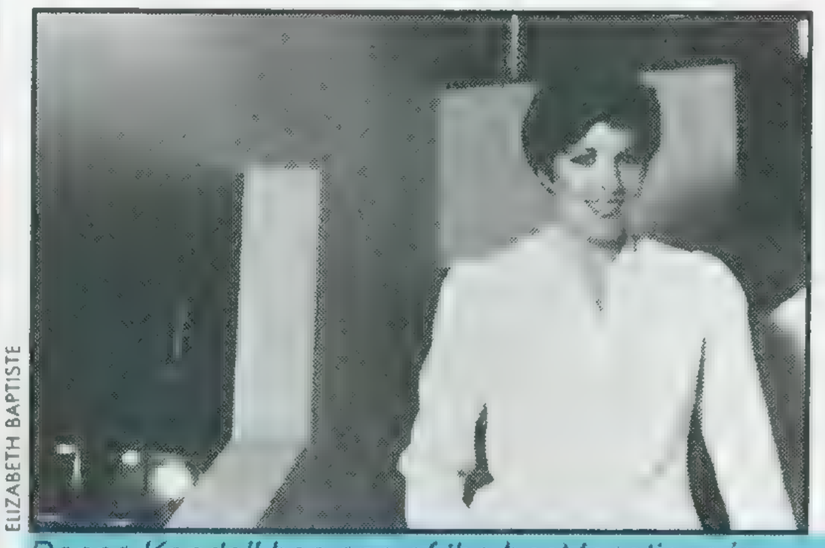


ELIZABETH BAPTISTE

Christy Wilson, owner of Zoom—the small but chic shop on New York's Lexington Avenue

I always felt there was a need for a small store where a woman could be outfitted, not just find a few select pieces." What Zoom's customers find: chic, spirited sportswear imported from European designers such as Kenzo, Dorothée Bis, Byblos, or from smaller houses that Christy seeks out. "I love working with designers who are not fully established, not in all the big stores yet."

In 1979, after working as a buyer at Saks Fifth Avenue, Donna Kendall bought the Halston boutique on the corner of Madison Avenue and Sixty-eighth Street in New York. Since then the shop has been renamed **Donna Kendall;** and other designers such as Geoffrey Beene, Oscar de la Renta, Erreuno, Bruce Oldfield, San Lorenzo, Timmy, Muriel Grateau, and Cerutti have been added. "Women come here for a certain look. Big department stores don't edit the way I do. Also, they can't compete with the kind of service we offer. We do same-day alterations, special orders, call customers when new merchandise comes in."



ELIZABETH BAPTISTE

Donna Kendall has one of the best locations in New York—Madison Avenue and Sixty-eighth Street—for her new boutique, Donna Kendall

Obiko has been blessed because we have a wonderful following and a devoted one," says store owner Sandra Sakata. The San Francisco boutique, which opened nine years ago, moved to 794 Sutter Street last March.

Obiko's success is an outgrowth of supportive friendships—Sandra's fostering of the creative energies of about twenty-five local artists and designers. (Eighty percent of the designers Sandra showcases are from the Bay Area.) There's a strong Asian feeling about the store and about most of the clothing it carries. Nothing is mass-produced and fully half of the merchandise is one-of-a-kind.

Certain designers—such as Alex & Lee in accessories and Kaisik Wong, who does beautiful silk separates—have been with Obiko from the beginning. Others have come to the store one by one over the years.

("View" continued on page 251)

Sandra Sakata in her Asian-inspired store, Obiko, on Sutter Street in San Francisco

PAMELA BARKENTIN

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PERRY ELLIS

VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

New takes: on earrings, sunglasses, more-than-rain dressing...standouts: tops with a presence... T-shirts: the best anywhere...how to buy leather

What's coming? Some new, interesting, noticeably larger earrings: flat round disks, long bars, sculptured oval earrings that may drop but don't dangle. You see earrings in polished woods, matte silver, in new kinds of buffed or burnished metals. Some of the best come in pea-pod or Brancusi-like shapes; they're clean-looking, modern, unobtrusive. . . . In a season when people are talking about hip-wrapped or hip-belted dresses, there's a handy rule of thumb some fashion people are discovering: If a dress really requires a hip belt to have a shape or style, it's not the best-designed dress; most of the best can go beltless or be cinched at the waist just as easily. . . . We're long used to designer sewing patterns; now, Perry Ellis, for the Burren Company, has created kits that, in effect, will let you knit a designer sweater. The kits come with yarn in Perry Ellis colors and with patterns for making various best-selling Perry sweaters. The kits also include, for hand-knitters, a Perry Ellis label.

Sunglasses, some say, are the shields of the twentieth century; if that's true, this season's sunglasses fulfill their function: black frames and darkest slate-grey or black lenses; some, derived from active sport, have protective side pieces. Revue, one sunglasses maker, has tagged their thick dark tortoise or black frames with black lenses "Onassis"; designer Laura Biagiotti makes a racier pair: updated aviators, with narrow black-matte metal frames, black lenses. Sunglasses designers are experimenting, too, with natural materials— frames of wood, ram's horn, leather.

New kid on the block: That's the Coach Store, on New York's Madison Avenue. It's the first all-Coach shop in the U.S. and stocks every American-classic Coach leather bag and belt, in every size and color. One other Coach Store exists in the world: Interestingly enough, it's in Paris. . . . Star designers, admittedly, all have "star" clients, but Anne Klein may have one of the more demanding ones: Each season, Donna Karan and Louis Dell 'Olio put together an updated "look" for Miss Piggy. This season—to note—that's a shoulder-revealing blouse, a short Lurex-threaded sarong skirt, and a serape.

"You'll find the best blouses, for the most part, in designers' collections, worked as a total look"

Remarkable blouses: you'll find them, for the most part, in designers' collections, worked out as a total look —put, initially at least, with pants or with a skirt as polished two-piece dressing. On their own, the best of them become versatile pieces; an essentially "nighttime" blouse often takes on an extra punch—a neat turn— when you work it for day: a navy taffeta shirt, say, put with grey flannel trousers.
Most of these blouses, you'll find, don't have a daytime sound. . . but they're not organdy ruffles: Geoffrey Beene's collage pyjama top with Lurex piping . . . Oscar de la Renta's white crepe de Chine lingerie blouse with lace insets . . . Perry Ellis' cotton sateen full-sleeved blouses in dark awning stripes.
Put them with white flannels, with beige suéde trousers, with black gabardine, they're some of the best day dressing anywhere.

A white T-shirt is hardly a fashion statement; but, in a spring/summer world of white T-shirts, now, you see some remarkable design differences. The best? Classic white cotton interlocks, usually, but cut with the same care as a silk shirt is: Norma Kamali's crew-necked, short-sleeved shirt—with signature Kamali shoulders . . . Perry Ellis' cowl-necked Tee, the sleeves squared-off and a little longer . . . Esprit De Corp.'s sleeveless V-neck that's shaped close to your body. Bowman Trading's white T-shirt looks like a man's, but there's a difference: The neck sits on your collarbone, the body's cut for a woman—with a bit of ease to it. . . . In this season, perhaps, of no-nonsense clothes, the best dressing still carries some special turn—some delight—with that practicality; and while almost every designer is putting rainwear on his line, the best do it as a look—not gear, but as the most polished, attractive kind of dressing. You find rain silks made up as blouson jacket and pants at Halston Made-to-Order; the biggest blue poncho with jogging pants from Pinky & Dianne; a Geoffrey Beene coated silk raincoat so light it's almost translucent, so "dressed," he shows it with evening pajamas. The extra delight? In rain clothes, often, it's surprising color: bright blue, orange, chartreuse, rose or Bordeaux. These are pieces you wear, first, for pleasure. The practicality's something extra.

All leathers, by nature, have some "give"; they adapt to your body. Tops with long narrow sleeves, in wearing, sag at the elbow; leather pants stretch at the knee. What to look for? Pieces—especially trousers—fit with some ease. They'll have a longer life to them. . . . What's happened to Oxford cloth? Button-down-collar types will be a bit surprised by it: Perry Ellis has brought cotton Oxford—in classic pale colors—to a variety of shapes—including his big-sleeved shoulder-button blouses; Norma Kamali, for summer, is using striped or plain white Oxford to make the biggest shirts, jumpsuits, easiest-shape dresses. . . . About stores—and designers—who believe retailing is simply second-guessing public buying habits, this comment from retired Tiffany & Co. chairman Walter Hoving: "The 'public' never knew it wanted an automobile. Or an airplane. Or a computer."

—KATHLEEN MADDEN

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STYLE U.S.A.—WHY IT'S BECOME A WORLDWIDE SUCCESS...

AND WHAT THAT MEANS TO YOU

Not long ago, when the rest of the world thought in terms of American fashion, they thought blue jeans and cowboy boots and then went elsewhere to think about "real clothes." Today when anyone anywhere thinks about "real clothes," they think first about American fashion.

The reason for this turnaround isn't hard to find. American fashion has changed as all of us have changed. It has moved to meet the demands and expectations American women place on everything—clothes, accessories, makeup, cars, calculators, whatever. And, as American women, we always want more: once, a grey flannel suit was enough. Now, we know enough not to settle for that, but to keep asking. Fortunately, American designers keep giving—providing a range and variety of styles that matches the diversity of American women.

In the New York collections for this—for any—season, there are different concepts of dressing that offer real choice: from the clean classicism of polished sportswear-dressing to all-out romanticism . . . from an architectural purity of line to an extravagant femininity . . . from the slightly offbeat to the decidedly avant-garde . . . from low-key luxury to exuberant wit.

These fashion schools of thought co-exist happily. More than that: each individual style is worked out with a high level of sophistication—clothes that work in a real-life way without sacrificing delight or enjoyment. And, it almost goes without saying, without sacrificing the ease or relaxed quality that always defines the best American fashion.

What's clear this spring: there's a new spirit of moderation, a toning down of last season's excessiveness. There's a new narrowness—achieved in different ways by different designers, but it distinguishes clothes that are consistently the most appealing. And in the best collections, there is a more imaginative, more unexpected way of working out even "basic" pieces. It isn't a season of uniform suits and all that that implies, but of soft, small, belted gabardine jackets over linen skirts with wonderful slide-y silk tops. It isn't a season of uptight spring coats, but of weightless, versatile raincoats that do everything and move a little faster. It's a season where gentleness prevails and where big over-blown, overdecorated evening dresses have given way to narrow short dresses and to narrow pyjamas. A season, above all, in which you are selective: choosing pieces that make a difference rather than collecting a number of meaningless random pieces. What follows here—a guide to the best pieces, the best looks—clothes the world will be watching for spring/summer '82 . . .

At this time of year, what you want first—a feeling of change. The fastest way to accomplish that: with one of the new tops—the most heightened versions of blouses. Each one, strong, singular, meant to stand on its own—these are pieces designed to make a look . . . and an impression—instantly. The most effective in new pale colorings—white, off-white, cream, in everything from linen to cotton, from silk to suède. All, with a certain roominess and softness of scale, ease through the shoulder. But it's softness anchored by a new wider, low-riding belt, and balanced by a narrower skirt or pants.

The variety in these blouses clearly mirrors the variety in styles of dressing that exist: clean, pure white linen blouses with small, sculptural collars, . . . high-spirited white eyelet—oversized, full-sleeved, high-collared—a blouse that's really a look in itself! . . . the most feminine white silk with lace inserts or front pleating . . . pale, peplumed suède—romance without the ruffles.

A remarkable difference everywhere: the constant presence of suède. With the possible exception of bathing suits there isn't anything—from short shorts on up—that doesn't exist in suède and isn't more interesting for the change of texture. Suède has become a total way of dressing, not merely an occasional "accessory" item . . . suède as the softest jacket . . . suède as a perfect top, a beautiful blouse . . suède in a bright color for special impact—even a bright color jumpsuit in shirred suède . . . suède used for a new at-home dressing in non-classic pieces, in the palest, prettiest colorings . . . suède that is, in the end, the best fashion investment you can make.

Where color is used to wonderful advantage—in stripes: black and white, and white with a pale color. As a "print," nothing else comes close this season from sequined zebra stripes at night to clean-cut pinstriped cotton and awning-striped linen for day. **And where you see stripes used to their best advantage—in the most engaging new dresses for day.** Dresses with the dash, the raciness of separates and, in fact, dresses that are often two-piece—the top, slide-y, easier, dropped over a short narrow skirt or narrow-falling culottes—which provide yet another element of dress interest. And there are one-piece dresses with the same nonchalance—striped, hip-wrapped, narrow.

A vital component of American style in any season: an open-mindedness, a way of looking at clothes that's just a little bit different. An attitude reflected this season in a charming group of clothes: ankle-long skirts in the thinnest, pale-color suède with sliding-off-the-shoulder tops or camisoles . . . flounced chamois skirts over eyelet petticoats . . . the narrowest ankle-length narrow cotton knit dresses in white with striped hems. Clothes that almost defy classification until you start to think about them differently . . . until you start to think about them in an at-home setting, at night, or in a warm-weather resort. The minute you place them in a different—i.e., a non-working, non-city-street—environment, they take on new meaning and appeal.

Another difference at night: in a very unexpected "suit" dressing. Total looks that start with unique pieces—for instance: a white linen jacket, asymmetrically closed, edged in gold snakeskin, over a sarong skirt of gold-printed sari cloth. Or the narrowest suit in white moiré with an extravagantly pretty silk blouse. And the ultimate—gold bugle beads, edged in a wash of navy blue. Very sophisticated evening dressing, but with a new softness.

American style, night or day, has an assurance to it: vital, unmistakable. It's knowing that a sequin tunic over white charmeuse pants can compete with the most elaborate ballgown in the room and win, hands down . . . it's knowing that perfect black linen trousers with a blouse and matching vest in dark-color stripes is all the dressing most of us need most days . . . it's knowing that a lace-up camisole and suède skirt are a lot more interesting at-home than a caftan . . . it's knowing that small differences add up to big changes and that one change leads to another: when you have a shorter, narrower skirt, you need the lift of a higher heel; and if that shoe is in a bright color and unusual texture, it's enough of a lift to turn the whole look . . . it's knowing that the fastest way to feel different is to do something different to your hair and makeup—this season to do something more controlled to hair, and something in the way of coral for new makeup coloring. . . . And everything you need to know for spring . . . the best of the New York collections starts on the next page.

MARIEL HEMINGWAY

Put it this way:
for energy, imagination,
and wit; for clothes
that delight and surprise
and work in a real-life sense,
nothing but nothing compares
to American style. On these
thirty-eight pages, that style at its best
in the New York Collections—
key designers and key points
to watch for spring/summer '82...

A breath of spring!
Mariel Hemingway and daisies
by the dozen. Perfect
starting point for an issue
focused on the flowering
of American style.
Perfect example of a modern
American beauty.
More Mariel follows here . . .
and on screen in a new
movie, "Personal Best."
These six pages: hair, Howard
Fugler; makeup, Joey Mills.
Beauty Note: Makeup for
spring '82—soft, pretty,
coral-y colors. From
Shiseido's new Flowers
collection—for eyes,
Coral Lily/Tawny Lily
shadows; Tangerine Tulip
cheek color; Apricot
Blossom lipstick.

King

The New York Collections

STYLE U.S.A.

erry Ellis.

Modern, romantic,
racy. And nowhere
else, this spring,
were there clothes
fresher, prettier,
more inviting.

From one of his strongest
collections—
some of the most
captivating looks,
worn here,
appropriately, by
Mariel Hemingway

The New York Collections

A change of season—a new way of dressing from ***Perry Ellis.***
Here, you see it in the change of coloring—
to the palest, lightest colors. . . . Left, on Mariel Hemingway, his white
eyelet/linen tunic, full-sleeved, gathered from a drop shoulder,
and worn with matching white, very short culottes.
For more on Mariel, see next pages—and watch for her new movie,
out this month—Warner Brothers' "Personal Best,"
the story of a young woman athlete.
Linen top, about $230; culottes, about $130. Late March
at Bloomingdale's; Dayton's; Neiman-Marcus;
May D & F; I. Magnin. Details, last pages.

STYLE U.S.A.

erry Ellis

King

The New York Collections

Always from Perry Ellis— a sense of style that's unique, upbeat, decidedly feminine, and worn here by Mariel Hemingway: opposite, a pale blue/white linen awning-striped dress—with his narrow hip-wrapped proportion, wonderful full sleeves. About $330. Available late March at Saks Fifth Avenue. And, this page, Perry Ellis' grey and white striped linen, long jacket (about $290), pleated skirt (about $250), white linen tank top (about $70). Late March at Barney's, NYC; Saks-Jandel; Halle's; Marshall Field's; Famous-Barr; Bullocks Wilshire. Details, last pages.

STYLE

Geoffrey Beene:

Unique. Quietly daring. Without fireworks, he sends off rockets, and redefines even the most basic fashion words. everything from "tunic" to "short dress" becomes something else in his hands. And without extravagance, without sacrificing a sense of ease, always extraordinary evening dressing...extra-

U.S.A.

The New York Collections

ordinary textures and colorings. The beat of this collection: a new narrowness, a consistency of line, an unequalled—even for him—luxuriousness.

Penn

Always-remarkable ***Beene*** *pyjama dressing, far left. The top—the key shape in the collection—his long, narrow-falling tunic easy through the top and shoulder, held at the hip. Here, in silver-grey silk with his added textural designs, delights: tiny glints of silver quilting, appliqués of color. Over soft-waisted ankle-tapered pants in flower-printed slate-grey silk. Tunic fabric, Braghenti. Pants fabric, Stucchi. About $2310. March at Bergdorf Goodman, Montaldo's, Rich's, John Baldwin, Sandy Austin, Lafayette LA, Balliet's.*

*News everywhere: the short dress at night. **Geoffrey Beene's** unique interpretation, left, a two-piece dress with his narrow tunic as the top—in a pale Persian print touched with gold and quilting, and held at the hip over a narrow, leg-revealing skirt in grey-speckled blonde silk charmeuse. Tunic fabric, Ratti. Skirt fabric, Gandini. About $2790. March at Saks Fifth Avenue, Sandy Austin, Lafayette LA, Balliet's, Sakowitz, Frost Bros., Liberty House of Hawaii. Hair, these two pages, Harry King, makeup, far left, Way Bandy, left, Wendy Whitelaw. Details, more stores, last pages.*

Geoffrey Beene:

Unique. Quietly daring.

At **Geoffrey Beene,** a total way of thinking about clothes—modern, intelligent, never gimmicky. With an unaffected ease to everything he does. In his new coat dressing, far left, the base of which is a sensational raincoat—thin, light, a dream in cotton poplin—and a wonderful traveler. Over the softest new pants "suit" a short, straight-falling tunic of navy wool gabardine, belted low; and tapered soft pants in white wool gabardine. Coat, about $570. (fabric by Marcel Banzinger); pants suit, about $980. Turnout available March at Martha (coat to order); Cyreld, Brookline MA; Claire Dratch, Bethesda MD; Jacobson's; Frost Bros. Pants suit at Sandy Austin, Lafayette LA. Tiffany watch.

This is it! left—in a season of narrowness, of legginess, of dresses—the narrowest, leggiest, most body-focused dress anywhere—and the most instantly beguiling. His strapless, hip-wrapped navy-and-beige striped silk jacquard (one of a series of irresistible striped dresses) with a "panel-front" skirt that opens to reveal more stripes—of cocoa-and-beige—and nonstop legs! About $1190 (fabric by Corisia). Late February at Saks Fifth Avenue; Nan Duskin; Montaldo's; Sara Fredericks, Palm Beach; Balliet's; Frost Bros. Hair, Harry King; makeup, Way Bandy. Details, more stores last pages.

Penn

The New York Collections

STYLE

M

U.S.A.

ary McFadden

Sensuousness. A total sense of sophistication. A modern approach to luxury. And a narrowness of line, a smallness that's second nature to her whole way of dressing—evolved this season.

In a remarkable evening pyjama, far left, the full impact of narrowness, of color that's strong, sophisticated, unexpected. Her longer shaped jacket in quilted slate-grey China silk with side panels of quilted ivory crêpe de Chine, the waist held by a wide band of red-and-black. Over black silk crêpe de Chine warm-up pants gathered at the ankle and zipped. About $1880. Saks Fifth Avenue, Martha, Palm Beach and Bal Harbour, Frost Bros., Amen Wardy, Newport Beach CA. To order at Balliet's, Neiman-Marcus.

The temptation, left, of a long evening dress when it's this narrow, this special. McFadden signature pleating in a wonderful deep peach—covered body-close—with leg o'mutton sleeves in peach and ivory metallic Chantilly lace bands above the elbow, at the wrist and at the hip, a matching muffler tied high at the throat. The real temptation—for all the luxury and exquisite detail—it's as soft, as easy to wear as a sweater. About $1400. Saks Fifth Avenue, NYC, Balliet's, Frost Bros., Neusteters, J. Magnin. To order at Neiman-Marcus. These two pages: hair, Harry King; make-up, Wendy Whitelaw. Accessories, details last pages.

scar de la Renta

deals in all-out luxury. All-out ornamentation. Always. What's changed: there's a new narrowness to everything...and it's very, very charming

STYLE U.S.A.

One look at his dinner suits—small, close-to-the-body, leggy—shows you what we mean. The most extravagant, opposite—all-over gold bugle beads on soft georgette, the easy jacket edged in blue. About $3400. To order, Bonwit Teller, NYC; Saks-Jandel; Frost Bros.

To count on, north or south—his white moiré suit, above—a pretty-sleeved jacket; the short skirt falling from a stitched yoke; and a beautiful silk jacquard blouse, softly tucked and bowed. About $1190. Late March at Saks Fifth Avenue, NYC; Saks-Jandel; L.S. Ayres; Balliet's; Sakowitz; I. Magnin, Los Angeles and Beverly Hills. Hair, John Sahag; makeup, George Newell. Details, additional stores, next to last pages.

Denis Piel

Oscar de la Renta—go-for

Denis Piel

Now, even the biggest evening look—beaded, jewel-colored, extravagantly shaped—has a lighter spirit. Left: What makes the difference—the way the full-sleeved chiffon blouse is held by a beguiling little vest, the way the signature yoke controls the long silk skirt . . . the charm. About $3750. Mid-March at Saks Fifth Avenue, NYC; Woodward & Lothrop; Furchgott's, Jacksonville FL; Neiman-Marcus. Hair, John Sahag; makeup by Ariella. In a season of tunics—Oscar's! Opposite inset: Sleek, narrow, sweater-simple . . . the strong pattern all sequined. Here, with charmeuse pants. About $2200. Elizabeth Arden Salons; Nan Duskin; Montaldo's; Martha, Palm Beach and Bal Harbour; Amen Wardy, Newport Beach CA. Hair, John Sahag; makeup, George Newell. . . . For this dressing, an extravagant but subtle scent: Oscar de la Renta Parfum. Details, last pages.

The New York Collections

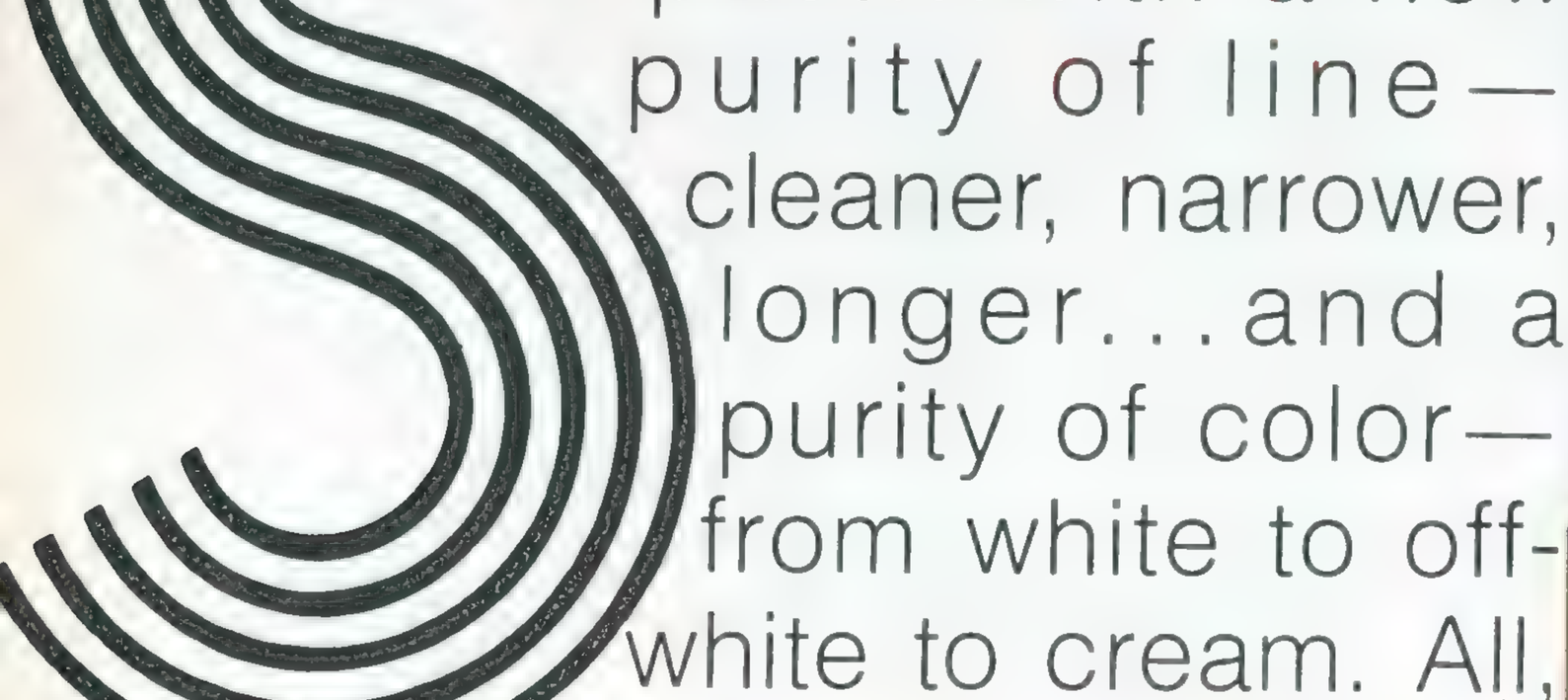
...it's what catches you, tempts you...first. Where you see this season's bright, upbeat, hard-to-resist color at its best—where you see all the season's news at a terrific advantage—in the very soft, tissue-thin suède dressing everywhere

Arthur Elgort

OMO Norma Kamali's bright blue jumpsuit, opposite page—completely shirred and gathered, completely offbeat. About $950. OMO Norma Kamali, NYC; Neiman-Marcus, Beverly Hills. Hair, Christiaan. . . . More high-energy blue, near right, in one of the season's new easy-shouldered, simple tops (about $620). Here over slim red pants (about $540). From **Christian Dior Sportswear.** Mid February at Bloomingdale's; Lou Lattimore. Hair, Edward Tricomi for the Pipino-Buccheri Salon. . . . Another of the season's options: the tunic dress. Left: **Carol Horn's** charming version in emerald green—easy at the top, held at the hip, leggy. About $335. Lord & Taylor; Saks-Jandel; Lillie Rubin-South & West; Hudson's; Sakowitz. Hair, Christiaan; makeup, these two pages, Angelica Novaes of Xavier, New York. Fashion details, see last pages.

STYLE U.S.A.

Perfect example of the new approach to a top, **Ronaldus Shamask's** narrow jacket, *right,* designed with his unmistakable linear, architectural touch . . . softened with capelet sleeves; soft enough to wear as a blouse or tunic. Of white wool gabardine, about $650. With his matching cropped pants, about $300. Late February at Saks Fifth Avenue; Saks-Jandel; Martha, Palm Beach; Hattie; Sakowitz; Wilkes Bashford, San Francisco. Hair, Garren at The Plaza; makeup, Alberto Fava. . . . **Calvin Klein's** handling of pure line, pure white, *left:* his high-collared linen blouse—asymmetrically closed, full of charm. About $130. With his linen skirt, about $94. Bloomingdale's; Kaufmann's; Gidding-Jenny; Hudson's; Frost Bros.; ZCMI. Hair, Suga of Suga Salon; makeup, Alberto Fava. Details, see next to last pages.



Penn

Important distinctive tops, with new impact...with a new purity of line—cleaner, narrower, longer...and a purity of color—from white to off-white to cream. All, strong, standout pieces

STYLE U.S.A.

The New York Collections

A distinct feeling . . . of unique design, of charm, of the power a pale color can deliver. Double impact, *this page:* two wonderful tops from **Ron Leal**—a white linen-and-cotton tuxedo-tucked blouse, about $110, and a matching vest that just drops off the shoulder, about $70. Late March at Bergdorf Goodman; Lillie Rubin-South & West; Jamie, Nashville TN; Margaret Rice, Grosse Pointe MI; Balliet's; Frost Bros. Hair, Garren at The Plaza; makeup, Alberto Fava.

More charm, *opposite:* **Perry Ellis'** long, narrow, white cotton knit pullover, cowled high on the neck . . . the softest shape—softest sweater—around; the leitmotif of his collection. About $200. Late February at Saks Fifth Avenue; Kaufmann's; Rich's; Higbee's; Frost Bros.; Bullock's, Beverly Center. Concord watch at Tiffany. Hair, Suga of Suga Salon; makeup, Alberto Fava. Details, last pages. . . . *Beauty Note:* The pale color in makeup—Magique lip gloss, à la Mauve nails. From L'Oréal's new Mirage Magique collection.

The New York Collections Singular, distinctive tops.

Penn

At **Oscar de la Renta,** every blouse is a beautiful blouse. One of the most, *left:* of white silk crêpe de Chine, with bands of set-in lace for a very feminine feeling, about $350. A wonderful blouse under a jacket or sweater or on its own, tucked into viscose/linen pants, about $250. Elizabeth Arden Salons; Martha, Palm Beach and Bal Harbour; I. Magnin; Frederick & Nelson. To order at Neiman-Marcus. Hair, Harry King; makeup, by Wendy Whitelaw.

For evening, a standout from **Bill Blass,** *right:* his long, narrow asymmetric ivory linen jacket, inset with gold snakeskin, edged with gold. About $1500. Late February at Rich's; L.S. Ayres; Frost Bros.; Liberty House of Hawaii. To order at Saks Fifth Avenue. Hair, Suga of Suga Salon; makeup, Alberto Fava. Details, last pages. . . .

Beauty Note: The color that stands out in makeup this spring—coral. Here, Golden Coral cheeks, Brightest Coral lips, from Almay.

Penn

A different, unexpected approach to a romantic top, from **Ralph Lauren,** *left:* no ruffles, nonstop suède—his peplum top of very thin, very pale chamois. About $420. A pretty top to wear with a longer, fuller skirt (here, his matching full, flounced "prairie" skirt, about $900). Late March at Bergdorf Goodman; Hudson's; Harzfelds.

And a different kind of evening dressing, *right:* **Bill Blass's** chamois surplice, edged with gold "sari" braid, about $930. With his leggy sarong-skirt of sari fabric—ivory metallic silk chiffon, about $860. Late February at Rich's; Balliet's; Neiman-Marcus. To order at Elizabeth Arden Salons. Hair, Suga of Suga Salon; makeup, Alberto Fava. Details, last pages. . . .

Beauty Note: The gold touch in makeup—Gold Brilliante cheeks, Gold Bronzeo lipstick, from Princess Marcella Borghese. More sparkle: scent—Bill Blass For Women.

Penn

Singular, distinctive tops **The New York Collections**

The ease, the raciness you look for in warm-weather dressing—this year, you find it in a dress. Calvin Klein's bateau-neck tunic, *this page* (about $180), wrap skirt (about $230)—both, in striped silk crêpe de Chine. March at Macy's, Herald Square; Kaufmann's; Saks-Jandel; Rich's; Marshall Field's; Frost Bros. . . . *Opposite,* in a very strong season for stripes, for dresses—Oscar de la Renta's top over matching culottes, in stripes of silk crêpe de Chine. About $650. March at Elizabeth Arden Salons (culotte to order); Cyreld, Brookline MA; Montaldo's; Lillie Rubin-South & West; Sakowitz; Frost Bros. These two pages: hair by Louis Alonzo for the Pipino-Buccheri salon; makeup, Rose Bonomo. Fashion details, additional stores, last pages.

resses

More of them, more appealing — the news for day, in every collection. The shape: soft on top, loose in the shoulder, with a dash that changes your mind about dresses

STYLE U.S.A.

Andrea Blanch

Even if you've never thought twice about wearing a dress, this is the season—these are the dresses—to win you over: *This page,* from Jack Mulqueen—a dress in bold black and white stripes, with dolman sleeves and a black collar. In polyester, about $95. Saks Fifth Avenue; Ivy's Carolinas; Hudson's; Marshall Field's; Sakowitz; Frost Bros.

A dress with a different attitude—Adele Simpson's striped chemise, *this page,* sashed at the hip, with a black blouson—all, silk crêpe de Chine. About $600. Late March Bonwit Teller, NYC; Nan Duskin; Rich's; Jacobson's; Sakowitz; I. Magnin. Linens by Pratesi. Hair, Sean Hoskins for Garren at the Plaza; makeup, George Newell. Details, more stores, last pages.

Andrea Blanch

Dresses to wear anywhere, at almost any time of year—they're practically seasonless: *this page, left,* Nat Kaplan's windowpane plaid dress (in rayon) with a white Ultrasuede collar, about $252. Saks Fifth Avenue; Jacobson's; Swansons on the Plaza. . . . *Right,* from Louis Feraud—a striped silk crêpe de Chine blouse, with ruffles at the shoulder and along the lapels, with a culotte skirt to match . . . the effect is pretty, racy. Louis Feraud Paris; about $528. Late February at Martha; Razook's, Greenwich CT; The Twenty-Four Collection, Miami; Zita, Milwaukee WI; Helen's of Course, Beaverton OR; I. Magnin.

More dresses, more appealing this year

A different shape, different length—to the top of the knee or shorter: you see it in Kasper's collarless striped silk crêpe de Chine dress *above.* For Joan Leslie, about $280. Altman's; Saks-Jandel; Higbee's; Jacobson's; L. S. Ayres; I. Magnin, Beverly Hills and San Francisco. Both pages, Pratesi linens. Hair, Louis Alonzo for the Pipino-Buccheri salon and Sean Hoskins for Garren at The Plaza; makeup, Rose Bonomo, George Newell. Details, more stores, see last pages.

STYLE U.S.A.

On these six pages, an unexpected way of dressing— very pretty ways to look when you're with people, relaxing . . . one that triggers a whole new way of thinking about "at-home" . . . And when at-home calls for something "more," wherever you are— something like this, something soft, slide-y . . . and suède. From Andre Van Pier, a white suède bateau-neck T-shirt (about $490), cut leaner, longer, with easy white suède pants (about $596). Late February at Lord & Taylor; The Twenty-Four Collection, Miami; Jacobson's; Lou Lattimore. Hair, these six pages: cut and styled by John Sahag; makeup here, Paul Gobel. Details, last pages.

Denis Piel

A new idea: instead of a caftan, instead of a warm-up, Clothes in suède, leather, silk and cashmere—special

The New York Collections

now, a different approach to

t-home dressing

pieces that take on a whole other life at-home...

Denis Piel

What becomes one of the prettiest ways to dress in a warm-weather resort, at-home anywhere, *opposite*, Ralph Lauren's small, shirred-neck camisole in thinnest suède, tinted blue (about $330), a long, matching skirt (about $680), sash (about $36) over linen petticoat (about $338). Late March at Saks Fifth Avenue, NYC; Kaufmann's; Balliet's Trouvé, Fort Worth TX; Perkins Shearer, Denver; Polo/Ralph Lauren, Vail. Sony TV, Bryce Audio. . . .

This page: Clothes with the ease you want . . . relaxed, uncomplicated, as in a long, narrow-shaped tunic dress in turquoise linen, (about $485), from Ronaldus Shamask, and his white linen pants (about $240). Bergdorf Goodman; Nan Duskin; Saks-Jandel; Neiman-Marcus; Sakowitz; I. Magnin, Beverly Hills. Makeup, George Newell. Details, last pages.

One of the easiest looks at home, *this page, top:* a cashmere tunic (about $390), and matching cropped pull-on pants (about $260) from Donna Karan and Louis Dell'Olio for Anne Klein & Co. Saks Fifth Avenue; Harzfelds; May D&F; I. Magnin. . . . A more unexpected approach, *bottom*— in suède: Calvin Klein's lace-up camisole (about $300) and matching long skirt (about $620), in a very pretty dusty rose. Bonwit Teller, NYC; Saks-Jandel; Julius Lewis, Memphis TN; Above the Rest, Cincinnati OH; Mary V's, Tyler TX; Giorgio, Beverly Hills. . . .

Opposite page: A marvelous way to look at home . . . and go out, with ease— the understated "dazzle" of a Lurex-striped linen jacket (about $280) and matching cropped pants (about $220) with a rayon/wool/Lurex sweater (about $180). Donna Karan and Louis Dell'Olio for Anne Klein & Co. Late February at Bonwit Teller; Nan Duskin; Kaufmann's Rich's; Hudson's; ZCMI.

Makeup, *top and right,* George Newell; *left,* Paul Gobel. Champagne from Sherry Lehmann. Details, men's clothes, more stores, last pages.

Denis Piel

The new charm of at-home dressing

They all played the T.O.B.A. circuit, familiarly known as "Tough On Black Asses." That was in the vaudeville heyday 'twenties. And way down in old New Orleans, the Lyric Theater was black vaude mecca. Now, at Manhattan's Village Gate,you get a bright-light night at the Lyric in "One Mo' Time"— backstage, onstage, uproariously. Left to right, entire genius cast: Frozine Jo Thomas, Carol Woods, Bruce Strickland, Peggy Alston. Beneath the wild showbiz razzmatazz, real hearts pump despair, black laughter.

Avedon

Big boom time for serious black musicals roaring with pain, sizzling with laughter, giddy with heartsong. Let them entertain you—and do they entertain you!—but listen carefully and you get: the black experience. On these pages, two fantabulous examples

It's the hip-flip world of pop music, the solid rock years '62-'72, when to be supreme was Supremes and everything was coming up Ross-y. That's what "Dream Girls" is seemingly about. Glitz, glitter, sleaze, seaaaamy. The underbelly. What goes on to get to the top hop. Ambition. The American dream. That's what "Dream Girls" is really ruthlessly, gorgeously about.

So it's serious black musical high time, born of years of anguish, years of joy, with the closet door now wide open and all the hot happies, sorries tootin-rootin down the years. You fall into the aisles laughing: there's a deep hurt in every shout. It's humor that protects self, zinging self or one another before anyone outside your group zings you. It's song that rips it open and spreads it out miraculously. And the showmanship's superb. That's why Vernel Bagneris' "One Mo' Time" has been a hit for seasons, and Michael Bennett's "Dream Girls" is the newest magic. "Miracles," says a Dreamgirler, "happen all the time in the world of R & B, Rough and Black."

Antonio

And here, remarkable illustrator Antonio captures the razzle-dazzle look of it, the movement. Everything in "Dream Girls" moves all of the time—up, up, up! Great new "Dream Girls" stars (Antonio's impressions, this page): Sheryl Lee Ralph, Loretta Devine, Deborah Burrell. And greatest: Jennifer Holliday: she makes Ethel Merman's Rose, in "Gypsy," sound like Shirley Temple.

A dream-frozen—an extraordinary portrait of the Rolling Stones as five quiet men, released for a moment from stage wires, noise, their own insistent edgy energy... an unexpected still point at Long View farm in Massachusetts, where the Stones rehearsed,

holed up for six weeks before
their 1981 American tour...
a caravan that became a genuine
historical event (rumor claimed this
might be their last tour ever),
a scalper's paradise,
a pilgrimage to the source
of rock & roll. But their
appeal is more than
nostalgia: time *is*,
as they sang, on their
side. Rock's
bad boys have
grown up
to be Classic
& Great

From far left: drummer Charlie Watts; guitarist Keith Richards on horse; bassist Bill Wyman on foot; Mick Jagger, lead vocals; and guitarist Ron Wood

THE ROLLING STONES

the great womanizer

Duane Michals

By Andrew Sarris

François Truffaut, once regarded as the *enfant terrible* of French film critics and, later, as the most lovable of the *nouvelle vague* filmmakers, will be fifty years old this month. It is hard to believe. Monsieur François in the flesh seems very much the same man I interviewed in Paris twenty years ago during a break in the shooting of *Jules and Jim.* I was struck at the time by his uncanny resemblance to the young boy played by Jean-Pierre Léaud in the avowedly autobiographical *The 400 Blows.* A furtive little-boy smile flickered across his face then as now, and on both occasions I could not help associating this smile with a sexual secret. As it happens, Truffaut made a 1976 film entitled *The Man Who Loved Women,* of which Richard Roud has written (in *Cinema: A Critical Dictionary,* edited by Roud): "In spite of the title, this is not a film about a Don Juan: Bertrand is, as Truffaut points out, simply a man who—like little Joey in Bruno Bettelheim's book *The Empty Fortress*—was not loved by his mother; and so his adult life is spent in the pursuit of women—all women."

One does not have to place Truffaut on an analyst's couch in order to explore his psyche. His career itself provides one of the most extensive examples of cinematic psychoanalysis in the history of the medium. His own lonely and unhappy childhood in Paris is the very subject of his first feature-length film, *The 400 Blows.* A wild problem child virtually abandoned by his parents, he actually did time in a reformatory and was working in a factory at the age of fifteen.

Truffaut once remarked that if one has never known happiness as a child, one can never know it as an adult. Yet, if *le bonheur* was in short supply in Truffaut's childhood, there was an abundance of *le plaisir,* mostly in the Parisian movie houses Truffaut attended with feverishly compensatory enthusiasm all through the German Occupation, a period he treats more nostalgically than politically in *The Last Metro* (1980), his first big commercial hit in many years. But then Truffaut has always argued that films dealing with personal relationships are more truthful than films dealing with political relationships.

When radically chic critics have complained that Truffaut has not addressed himself to such "relevant" topics as Algeria and Vietnam, the director has drawn upon his own youthful experiences on an assembly line to retort that blue-collar workers were too tired after a hard day's work to look at *(Continued on page 351)*

François Truffaut at fifty (left)—in his ferociously romantic new film, The Woman Next Door—still fearlessly charting the dizzying poles of love in extremis, still confounded, bemused, obsessed by Woman, whom he calls "the true professional in the game of love." Fanny Ardant (right) is the film's seething star and, for Truffaut, his latest incarnation of Eternal Woman

FANNY ARDANT: A TALL, SPHINXIAN CLASSIC IN THE MAKING WITH HYPNOTIC COAL EYES AND A GENEROUS MOUTH. DAUGHTER OF A FRENCH CAVALRY OFFICER, SHE GREW UP IN MONACO, THEN TRAINED FOR THE CLASSICAL FRENCH THEATER IN PARIS. TRUFFAUT FIRST DISCOVERED HER ON THE FRENCH TV SCREEN AND, IN "THE WOMAN NEXT DOOR," HAS COAXED ARDANT TO REVEAL HER TANTALIZING SECRETS: A QUIET, STIRRING INTELLIGENCE, A DARKLY BROODING SENSUALITY

Dominique Nabokov

KUNDERA, ABOVE—HUMANLY AND ARTISTICALLY A CITIZEN OF THE WORLD—RECENTLY WON AMERICA'S COMMON WEALTH AWARD, FOR DISTINGUISHED SERVICE IN LITERATURE . . . ON THIS PAGE, AUTHOR/CRITIC FRANCINE GRAY'S RARE, REVEALING INTERVIEW, AT MILAN KUNDERA'S PARIS HOME

Penn

JOURNEY INTO THE MAZE

An interview with Milan Kundera by Francine du Plessix Gray

FRANCINE DU PLESSIX GRAY: Milan, your last work, *The Book of Laughter and Forgetting,* is probably the most passionately admired European novel to appear in the United States in several years. And its central theme is expressed in the title's last word—"Forgetting." You seem to imply that one of the most tragic features of our times—on both sides of the Iron Curtain—is our tendency towards personal and cultural amnesia. Is this cycle of forgetting a result of political forces, or technological ones?

MILAN KUNDERA: Definitely technological. I see it as a human condition whose causes are deeper and more complex than those of any communist or capitalist ideology, and which depend to a great extent on the conditions of the post-industrial age. Television, the media, technology in general are the major instruments of forgetting. One must remember that the technological age represents an extremely advanced stage of our civilization. Our civilization is very, very old, and this mass of time passed is becoming a problem for us. How can we retain the past, remember it, understand it all? Yet the greatest evil confronting us daily is the forgetting of past values, it's in great part the cause of that dehumanization whose beginnings Kafka perceived. When people begin to forget their past they begin to lose the best part of themselves. Paradoxically, in the mass of information that the technological age brings, memory is lost at ever greater rapidity. We're bombarded by too much banal information that totally fails ever to remind us of our past.

FG: I find it striking that in the tragedy of amnesia you describe in *The Book of Laughter and Forgetting* women are the only preservers of memory. Tamina is obsessed by the need to retrieve her husband's lost letters, to remember all the pet names her husband called her, because "the past is growing paler and paler." The same theme dominates the book's second chapter, where the young protagonist's mother keeps insisting that the pears ripening on the fruit trees in the summer of 1968 were more important than the tanks invading Czechoslovakia that year. Don't those letters and those pear trees stand for a matriarchal memory, a tribal memory, a principle of fertility and procreation that are more important than tanks? Do these metaphors express a view of womanhood you're *consciously* aware of?

STARTLING

MK: I must confess that I was not aware of all that while I was writing the book. I was not consciously making women guardians of memory in my theater of forgetting. But now that you put it that way I quite agree that it *was* my meaning—women are the guardians of a memory you might call subhistorical, the memory of things that fall outside the major events of recorded history but are of infinitely greater importance than those official events we're taught in books and classrooms.

FG: One of the most striking early assertions in your last book is that "the struggle of man against power is a struggle of memory against forgetting." Could it be that women have held onto memory because until recently we were the ones who were without power, and we only had memory to give meaning to our lives?

MK: Absolutely so. Yet again, you're forcing me to reread my own text, nothing was as consciously articulated as all that while I was writing the book.

FG: Those readers who love you the most in the United States call your work profoundly pessimistic and conserva-

(Continued on page 356)

These articles have been translated from the French by Susan M. Stout

Milan Kundera, prize-winning European "master of derision"...his erotic/tragic novel, The Book of Laughter and Forgetting shattered taboos, raised dangerous questions—spurring TRUTHS his exile from Czechoslovakia....Now a French citizen, Kundera speaks his great, uncompromising mind....Here, an exclusive Vogue interview, plus an astonishing Kundera essay, dissecting the civilized chaos of our world

ON KAFKA AND CHAOS

By Milan Kundera

1982 promises to be—in many ways—a Kafka year. Following hard upon NYC's Jewish Museum's Kafka exhibition, last month's publication of Franz Kafka's "Letters to Ottla and the Family" (Schocken Books); in March (also from Schocken), Nobel Prize-winner Elias Cannetti's remarkable volume, "Kafka's Other Trial: The Letters to Felice." Below, and on the next pages, Milan Kundera's astonishing revelations about our frightening, unpredictable Kafkaesque world. Upcoming: a new translation of Kundera's first novel, "The Joke," from Harper & Row.

"Poets do not invent poems
The poem has been hidden somewhere behind
For a very, very long time it has been there
The poet only discovers it."

—Jan Skacel

1. In one of his books, my friend Joseph Skvorecky tells the following true story:

It happened several years ago that an engineer from Prague was invited to a scientific colloquium in London. He attended, participated in the discussions, and went back home to Prague. A few hours after his return, he was in his office and picked up a copy of *Rude Pravo,* the official daily newspaper of the Czech Communist Party. In it he read: "A Czech engineer, sent as a delegate to a colloquium in London, has made a public statement to the Western press in which he defames his socialist homeland; he has decided to remain in the West."

Illegal emigration coupled with such a public statement is no small matter: it can get you twenty years in prison. Our engineer couldn't believe his eyes. But the article was indeed referring to him; there was no doubt. Then his secretary came in, and, horrified to find him there, exclaimed: "Dear God, you've come back! Have you lost your senses? Did you read what they wrote about you?"

The engineer saw the fear in her eyes. What could he do? He rushed over to the offices of *Rude Pravo* and found the editor. This gentleman apologized and noted that the matter was indeed embarrassing—adding, however, that he personally had had nothing to do with it; he had received the text for the article directly from the Ministry of the Interior.

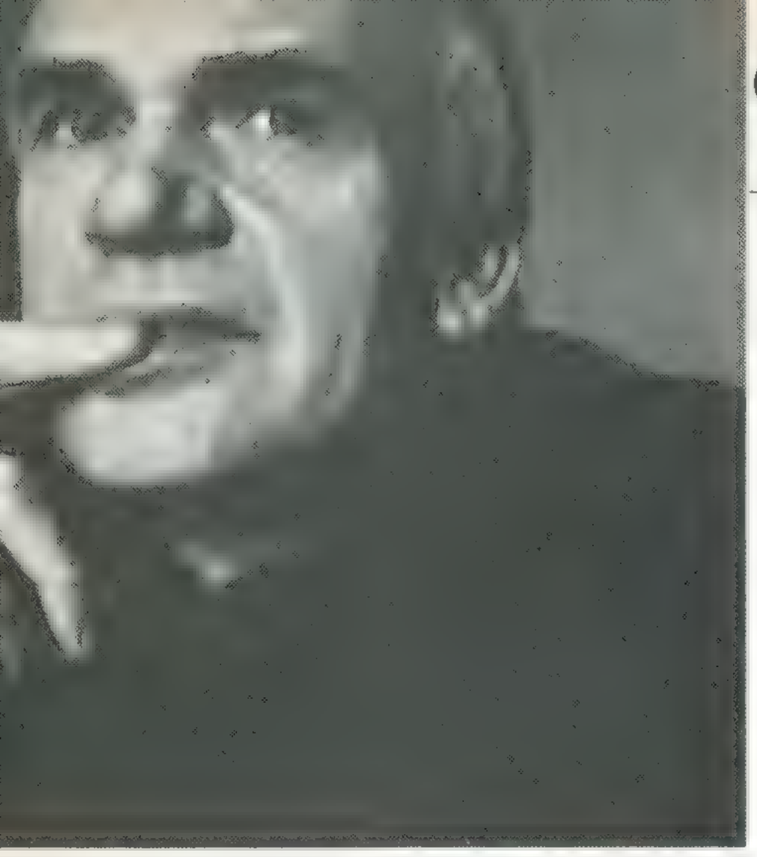
The engineer next set out for the Ministry of the Interior. There he was told that yes, there was certainly some mistake, but that *they* had had nothing to do with it, that the report on him had come from *their* secret service in the embassy in London. The engineer asked for a printed retraction. His request was denied; retractions were not made, but he could rest assured that no harm would come to him as a result of the article.

Our engineer was not reassured. Quite the contrary. He soon realized that he was under strict surveillance, that his phone was tapped, and that he was being followed wherever he went. He could no longer sleep, or, when he did, had nightmares—this until one day, unable to bear the strain any more, he put himself in genuine danger and left the country by illegal means. He thus became an émigré for real.

2. The story I have just told (and which the citizens of Prague today consider almost commonplace) is among those that one can unhesitatingly label "Kafkaesque." This term, defined by the collected works of one writer, drawn from one novelist's imagery, seems to be the single common denominator for a number of situations—literary as well as real—which no other adjective so clearly describes. The respective vocabularies of political science, sociology, and psychology, all three, fail to provide us with an equally appropriate epithet.

But what exactly is the Kafkaesque?

Firstly The engineer found himself confronted with a power which



ON KAFKA

(Continued)

turned out to be a hopeless labyrinth. He would in fact never get to the end of those infinite corridors, and never find the person who handed down the fatal sentence. He is therefore in just the same circumstances as Joseph K. confronting the tribunal or the surveyor K. with respect to the castle. All three are living in a world which is nothing more than a single, immense, labyrinthine institution they cannot understand.

Novelists before Kafka often exposed institutions as battlegrounds on which varying personal and social interests clashed. In Kafka's work, those institutions have become mechanisms operating solely according to their own laws. No one can remember just when or by whom they were set up in the first place; they no longer correspond in any way to human needs, and are therefore incomprehensible.

Secondly In Chapter V of *The Castle,* the mayor of the town explains to K. in detail the long story of the dossier on him. In short, it seems that ten years earlier a representative from the village had suggested that the castle call in a surveyor. This was subsequently judged to be unnecessary, and a new request was sent from the village to the castle cancelling the earlier one. Unfortunately, the second request was lost somewhere within the bureaucracy, and only surfaced several years later, at just the same time that K. received an invitation to come. His arrival in the village was therefore all a mistake. Moreover, since within the system of the novel the castle and its village constitute the whole of the visible world, since they are the only things that matter, his very existence becomes a mistake.

In Kafka's world, the dossier is like the Platonic Idea. It represents true reality, while man's physical existence is nothing more than a reflection projected onto the screen of illusion. And in fact, the surveyor K. and our engineer from Prague are mere shadows cast by their respective dossiers. Worse than that, they are shadows cast by *error* in their dossiers—shadows lacking the right to even that tenuous level of existence.

But if a man's life is nothing more than a shadow, and if true reality is elsewhere, inaccessible and inhuman or superhuman, the issue immediately becomes a theological one. And in fact, early interpretations of Kafka treated his novels as religious parables.

Such an approach strikes me as inaccurate (because it treats as allegory what Kafka saw as concrete circumstances of human life) but nonetheless useful: wherever power becomes God-like, it produces its own theology; and wherever power behaves as God, it arouses religious feeling. The world can be described in theological terms.

Kafka was not a writer of religious allegory, but the Kafkaesque in both reality and fiction is indissolubly bound to the theological (or rather to the pseudo-theological).

Thirdly Raskolnikov [in Dostoevsky's *Crime and Punishment,*] unable to bear the burden of his own guilt, finds peace only when he voluntarily pays for his crime. His is the classic example of a *crime in search of punishment.*

In Kafka's works, the situation is reversed. We have a character paying for a crime he knows nothing about. The absurd nature of the punishment is so intolerable that, in this case, the accused can find peace only in finding an explanation for what is happening to him: this is *punishment in search of a crime.*

The engineer from Prague was subjected to intense surveillance by the police—punishment for a crime which was never committed. And the man falsely accused of having emigrated ultimately became an émigré in fact. *The punishment found itself a crime.*

In Chapter VII of *The Trial,* K., not knowing what he stands accused of, goes over his whole life, his whole past, "down to the last detail." The process of self-incrimination is under way. *The accused in search of his crime.*

One day, Amalia receives an obscene letter from an official at the castle. Indignant, she tears it up. The castle need not even bother to condemn her daring behavior; fear (the same that our engineer saw in his secretary's eyes) takes care of that. Without any order or any perceptible action on the part of the castle, everyone avoids Amalia and her family like the plague.

Amalia's father then tries to defend his family. There is, however, one problem: not only is no individual responsible for the judgment handed down against him, but the judgment itself does not really exist. In order to appeal a decision, to ask for a pardon, one must first be accused! The father then begs the castle to make public Amalia's crime. In this pseudo-theological world, *the punished begs to be deemed guilty.*

After the Russian invasion of Prague, a number of intellectuals found themselves suddenly "unemployable." They demanded a formal declaration naming the offense they were guilty of and forbidding anyone to offer them a position. Their request was in vain. And since it is illegal in Prague not to work, they were eventually accused and found guilty of "parasitism," of having refused employment. *The punishment found itself a crime.*

Fourthly The story of the engineer from Prague is an amusing anecdote, a joke; it provokes laughter.

When Kafka read the first chapter of *The Trial* to his friends, everyone laughed, including the author. And indeed, there is humor there: two very average gentlemen (and not "inspectors" as the French translation would have us believe) find Joseph K. in bed one morning and announce that he is under arrest. Instead of throwing them out of his apartment, K., disciplined public functionary that he is, defends himself to them at great length, still in his nightshirt.

Philip Roth likes to imagine a film based on *The Castle;* in it, Groucho Marx plays the part of the surveyor K., with Chico and Harpo as the two assistants. And he is right to do so: the comical is inseparable from the very essence of the Kafkaesque.

But it's small comfort to our engineer to know that his situation is comical. He is trapped in a joke that happens to be his whole life, just as a fish is trapped in an aquarium. He doesn't find it funny. Indeed, the joke is only funny to those *outside* the aquarium. The Kafkaesque, on the other hand, takes us *inside,* into the heart of the joke, to the horror living within the comical.

In the world of the Kafkaesque, the comical does not serve to counterbalance the tragic (the tragi-comical), as is the case in Shakespeare; it is not there to make the tragic more bearable by lightening the tone. It does not coexist with the tragic: it nips it in the bud, thereby depriving the victims of the only consolation they might otherwise have had—that of the grandeur (real or imagined) or pure tragedy.

The engineer has lost his homeland and everyone laughs.

3. There have been times in modern history when real life has seemed to imitate Kafka.

Immediately after the philosopher Karel Kosik was accused of counterrevolutionary activity and thrown out of Charles University, his modest studio was beseiged by a mob of adoring young females. Kosik, known to his friends as "Professor K.K.," had never

been a playboy or a womanizer. The radical change in his love life following the Russian invasion prompted me to question one beautiful young hairdresser as to why she had fallen for him. She replied, half joking, half serious: "All accused men are desirable."

Her answer was a direct allusion to Leni in *The Trial,* who explains in just those words her attraction to the clients who come to the lawyer's office where she works.

This anecdote concerning my closest friend shows to what degree the imagery, situations, and even whole sentences from Kafka's novels are part of everyday life in Prague.

One might conclude that Kafka's images are alive and well in that city because they anticipated totalitarian society.

My own feeling, however, is that the Kafkaesque is neither a sociological nor a political notion. People have tried to define Kafka's novels as criticism of industrial society, of exploitation, of alienation, of bourgeois morality—in short, of capitalism. And yet there is almost nothing in Kafka's world that one can call capitalistic: there is no moneyed power, no land or landowners, and no class struggle.

Nor does the Kafkaesque fit the definition of totalitarianism. In the novels in question, there is no Party, no ideology or accompanying jargon, no politics, no police force, no army.

Let's say instead that the Kafkaesque is a basic possibility within man and his world, a potential that, instead of being historically determined, is with mankind at all times.

But the real question is still unanswered. How does it happen that Kafka's novels and everyday life in Prague are so much the same, and that pretty young hairdressers quote from *The Trial* to explain why they've fallen in love? And how is it possible that in Paris, these same novels are perceived as the hermetic expression of a world exclusively and subjectively the author's? Does it mean that the potential of man and his world that we label "Kafkaesque" is more a part of the concrete destiny of Prague than of Paris?

There are tendencies in modern history that seem to illustrate the Kafkaesque on a grand scale, complete with increasing concentration of God-like power, bureaucratization of social activity, which turns all institutions into endless labyrinths, and the depersonalization of the individual that follows.

Insofar as they represent an exaggerated incarnation of these tendencies, totalitarian states attest to the considerable resemblance between Kafka's novels and real life. In fact, those societies labeled democracies are also becoming bureaucratic and depersonalized. The process is at work everywhere. Kafka's novels are simply an imaginary, dream-like, and poetic hyperbole, where the totalitarian state is a concrete and prosaic one.

But why was Kafka the first novelist to seize upon these tendencies? Was it indeed only after his death that they appeared so unmistakably and so brutally on the historical scene?

4. Unlike his friends in Prague, Max Brod, Franz Werfel, and Egon Erwin Kisch (all of whom were given to examining and predicting the future course of history), Kafka left no real clue to his political ideas.

It is therefore odd that it should be not their works but those of the solitary, introverted Kafka, so wrapped up in his own life and art, that we regard today as a socio-political prophesy and which are banned throughout much of the world.

I was reminded of this curious phenomenon by the following incident involving an old friend who, during the 1951 Stalinist trials in Prague, was arrested for and convicted of crimes she did not commit. Needless to say, hundreds of other communists found themselves at the time in the same circumstances: they had devoted their lives to serving the Party; and when that same Party pointed an accusing finger at them, they, like Joseph K., proved willing to examine the whole of their past lives, "down to the last detail." They ultimately found the imaginary crime and confessed. My friend was able to save herself through her extraordinary courage. She refused to go "in search of her crime." And having refused to play along with her accusers, she was subsequently judged to be of no use to them for the spectacular big trial. So instead of being hanged, she was sentenced to life imprisonment. Fifteen years later, she was completely rehabilitated and set free.

This woman was arrested when her son was a year old. When she emerged from prison, she was therefore reunited with a sixteen-year-old, and they were fortunate enough to be able to live together in anonymity, just the two of them. It goes without saying that she was intensely attached to him. The son was already twenty-six when, one day, I went to visit. I found the woman in tears, hurt and angry. The reason for all this was absolutely of no consequence: her son had gotten out of bed too late, or some such thing. I said to her: "Why get so upset about nothing? Is this really worth crying about? You're blowing all this out of proportion!"

The son answered instead. "No, my mother is right. She is a good and courageous woman. She was able to resist at a time when everyone else gave in. She wants me to be a good, upstanding man. It is true that I got up too late, but what my mother is really upset about goes deeper than that. It's my attitude in general, my selfish attitude. I want to become what my mother wants me to be. And I promise to do so, with you as my witness."

What the Party had failed to do to the mother, the mother had succeeded in doing to her son. She had forced him to go along with an absurd accusation, to go "in search of his crime," to make a public confession. I watched astounded as this mini-Stalinist trial was acted out; and suddenly I understood that the psychological mechanisms responsible for great historical events (seemingly unbelievable and inhuman) are the same as those governing personal, intimate situations (absolutely mundane and human).

5. The famous letter which Kafka wrote to his father but never sent shows clearly that he drew on family life—on the relationship between a child and the God-like power of its parents—for his knowledge of the *methods of incrimination* which constitute one of the major themes of his novels. In "The Judgment," a short story closely related to the author's own family experiences, the father accuses his son and orders him to drown himself in the river, in just as docile a manner as his successor, Joseph K., was to go out and get himself stabbed to death when accused of a crime by some mysterious organization. The similarity between the two cases reveals the common thread binding intimate, familial "totalitarianism" to Kafka's great social visions.

Totalitarian society tends to eliminate the distinction between public and private: and ever more opaque power requires of the citizenry ever more transparent lives. This ideal *life without secrets* corresponds to that of an exemplary family: a citizen has no right to hide anything from the Party or the State, just as a child must hide nothing from his father and mother. And indeed, in their propaganda, totalitarian societies direct a beatific smile towards the world, wishing to appear as "one big happy family."

It has often been said that Kafka's novels show an intense desire for community and human contact. It is argued that the homeless, uprooted K. has only one goal—to overcome the curse of his solitude. Such an explanation is more than just a cliché and an oversimplification; it is a misinterpretation.

The surveyor K. is not looking for human contact and warmth. He doesn't want to be "a man among men," like Sartre's Orestes. His aim is to be accepted not by a community but by an institution, for which privilege he will pay dearly; he must give up his solitude. That becomes his hell. He is never alone; the two assistants sent by the castle follow him everywhere. They are present at his first amorous encounter with Frieda, sitting above the lovers on the café counter, and from that moment on never leave their bed.

It is not the curse of solitude, but rather solitude *violated* that is Kafka's obsession. *(Continued on page 358)*

Only someone with Robin Hambro's talent

for living, working, could have

re-created Chalk House, in the English countryside,

so beautifully

A RARE ROBIN

Robin Hambro, right, in sunken garden at Chalk House, named after its builder, Gilbert de Chalkdore. This page: the Hambro children Flora, five, and Jonathan, seven in the gravel drive lined with clipped yew trees.

hat do you call someone who has all the delicate blond beauty of a Gainsborough portrait, along with the energy, organization, savvy, and determination of a thoroughly modern American woman? Robin Hambro.

Robin, American wife of English international banker Rupert Hambro, leads the kind of life that makes fullest use of all these plusses. As organizing director of the Royal Opera House Trust, she works full-time as fund raiser, gently but effectively persuading heads of corporations to make possible new productions of the Opera, Royal Ballet, and Sadler's Wells Royal Ballet through contributions. Raising two children, running two households (one in London; the other, pictured here, in the English countryside), traveling all over the world with her husband to international monetary conferences—with time out for skiing in Austria and riding horseback in the country—are all things that Robin does with enviable ease and enormous style.

At her dinner table sit the heads of international corporations and the monetary world, friends from the opera and ballet world, and some of the most recognizable figures in English society. (Her niece, Clementine Hambro, Winston Churchill's great-grandaughter, was one of the enchanting bridesmaids at the Royal Wedding last summer.)

Pictured on these pages, Chalk House, the Hambros' country place, a romantic retreat from their busy lives. Robin rescued the early Georgian house, once an inn, from neglect and disrepair, revitalized it with her strong color sense, her deft way of warming up formal furniture with cozy fabrics, creating a welcoming home for friends and family alike.

Horst

Horst

With her wonderful color sense, Robin brightened the living room, below left, with warm and sunny fabrics, buttery yellow for the walls, a lavishly flowered Victorian rug over the pale-beige wall-to-wall (American style) carpeting. On the mantelpiece, heirloom Lowestoft plates. Below, right, gardens filled with pale summer annuals, vivid fall flowers, defined by a tall hedge of glistening green holly, were planned with the help of American landscape architect Lanning Roper.

Charm at every turn: living-room detail, left.

Entrance hall, left, with Henry Stafford's painting of "Old Stumpy," 1836

At the far end of the dining room, a corner cupboard holds more of Robin's much loved Lowestoft.

Horst

Country dining at Chalk House — never more than eight at the refectory table, below—might mean minted pea soup with Devonshire cream, herbed leg of lamb, cinnamon soufflé, served buffet style. Lunch: spicy pheasant stew with apples, new potatoes; camembert cheese in puffed pastry; sugared white grapes. The table is set with 1930 Spode, Battersea candlesticks, a Lowestoft covered dish in the center. Over the fireplace, a painting of Battersea Park in 1800. In front of the fireplace, a "Robin" touch: miniature white chrysanthemums in a basket; on the table, a basket of tomatoes, lettuce.

Old friends and new friends are all welcomed at Chalk House; there are trips to the sea, visits to National Trust houses and to ancient university towns, swimming in the pool in summer, wonderful country meals—and beautiful guest rooms to relax, write, read in. Below, the blue-and-white guest room, with Pierre Frey cotton ticking for the beds and curtains, a

Chalk House, above, retains its original Georgian façade.

cozy blend of French and English furnishings. French: a 1900 copy, in cane, of a Louis XVI French provincial fireplace bench; late Victorian English: the wood storage basket and the davenport (small writing desk) and chair. Master bed room, insert, below, looks out on the rose pergola, blooms with a contemporary flowered English wallpaper and chintz.

Flowered master bedroom, left; Robin on steps leading to sunken garden, right

Horst

Our wins

BY JOSEPH R. HIXSON

SCORECARD ON THE GAINS

IN TEN YEARS OF DISEASE FIGHTING...

POINTS ON OUR SIDE:

- NEW DETECTION METHODS
- NEW EVALUATIONS OF THERAPIES
- NEW TREATMENTS
- NEW UNDERSTANDING OF PREVENTION, NATURAL DEFENSES

Cancer specialists no longer wonder whether the disease, in its many forms, can be cured; their only question is when

With eight billion dollars in tax money and tens of millions more in foundation dollars spent since the nation declared war on cancer, it remains the most feared of human diseases. Ten years last December, after President Nixon signed the National Cancer Act of 1971, we still read almost daily of people succumbing "after a long illness" in their fifties, forties, and even thirties.

A handful of eminent bioscientists warned a decade ago that the world's collected knowledge about the at least one hundred diseases lumped under the name "cancer" was insufficient to buy a major breakthrough in the foreseeable future, even with barrels of money. But the Congress, as frightened as its constituents, barreled away regardless. The breakthroughs remain elusive.

Last summer, mutterings of financial irregularity started to surface in the Washington hearing rooms where in 1972 Congressman Daniel Flood of Pennsylvania, he of the impeccably waxed moustache and the peccable fees for services, implored the director of the National Cancer Institute, "What day are you going to tell us, what month and year, 'hallelujah,' as you've done with polio and measles?" Rep. Flood had been talking about a vaccine against virus-induced cancers, that year's hot topic. It is not this year's. Now we have interferon (more about that later).

Did we then buy an overpriced pig in a palatial poke two days before Christmas in 1971? While this correspondent, a close observer of the scene for most of the decade, won't claim a rip-off nor exult in a bargain, it seems clear that the much-publicized attack on cancer has produced four important strides in the right direction. First, the much-maligned purveyors of drug therapy have taken advantage of both biological and computer models to press their multi-pronged attack on such implacable killers as leukemia, Hodgkin's disease, and breast cancer with some stunning results. Second, the conservative medical doctrines of testing new weapons only *in extremis* has yielded to earlier treatment with the new methods in

against CANCER

those cancers known to be unresponsive to surgery followed by radiation therapy. Third, the nation as a whole has become more wary of cancer-causing chemicals in our environment. And finally, the basic biological knowledge the Cancer Act naysayers felt was inadequate in 1971 is now producing a new generation of *natural* cancer fighters made possible by technologies that were simply not available when Mary Lasker beamed as Richard Nixon wielded the pen.

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Every three months, Susan R. takes a day off from her eighth-grade classes in Fall River, Massachusetts. Her mother drives her forty miles north to the Sidney Farber Cancer Institute in Boston, where Dr. Diana Schultz stabs a hollow biopsy needle into Susan's hip to suck out a few hundred thousand cells. This hurts a little; but after a few days, the Boston hematologists can tell Susan and her family whether she is still "cured" of a form of leukemia that would almost certainly have taken her life only five years ago. Thanks to development of a pump she could wear to school that delivered precise amounts of one of the vital drugs on her schedule, Susan is achieving normal academic standing.

In a sense, Susan's recovery from acute myeloblastic leukemia (for which the National Institutes of Health could find only one five-year survivor in one hundred in the early 1960s and less than three in one hundred in the early '70s) typifies the kind of answer that must be given to the question of how we are doing in the "war on cancer."

Susan's doctors at the Boston cancer center since 1976 have been coordinating a trial of meticulously scheduled drugs to wipe out the immature (and hence useless) blood cells spewed from the bone marrow of 107 such leukemia patients. Now the doctors believe they have turned the crucial corner against this form of leukemia, much as others did with the other dreaded leukemia of childhood, acute lymphocytic, when the decade of the "war on cancer" was just beginning. Howard J. Weinstein, M.D., of the Harvard Medical School, a member of the supervising team, recently said, "We've already doubled the predicted survival time of these patients, and the statistics tell us that half of them will be alive at three years." In the battle against a swift, relentless killer such as acute myeloblastic leukemia such numbers represent remarkable progress.

But the expertise of the doctors at the Farber Institute and at the other eight institutions where the test is continuing does not permit any firm predictions of how long Susan's "cure" will last. Nor do the doctors know what caused her leukemia or feel confident of predicting whether the powerful drugs she was given until April of 1980 will leave her more vulnerable to other cancers.

Neither the Boston group, nor any other specialists, knows why some of the 107 patients, both children and adults, have succumbed to the disease after receiving or while receiving the identical treatment, and the same holds for those who don't survive in the acute lymphocytic leukemia category. That is the basic knowledge now being sought with the new tools of genetic engineering in laboratories around the nation. Today's cancer specialists, known as oncologists, know that cancer can be cured. They don't know in which cases and for how long.

● ● ●

The white screen at the front of the meeting room showed a wizened crone who could easily have been in her nineties. Out of her left chest protruded a tumor the size of a football. It dwarfed her emaciated seventy-pound body. This fifteen-pound sarcoma and its doomed host would obviously be ready for burial in a week or less.

In front of a throng of medical reporters assembled by the American Cancer Society, University of California surgeon F. Kristian Storm ordered the next slide. It showed a well-nourished woman in her fifties, sitting up in bed and with no sign of the ominous bulge under her nightgown. This was, in fact, the same woman. Three hour-long treatments with a cunningly engineered device heated her cancer with radio waves to a temperature of 122°F. The hyperthermia treatments clotted the blood in the tumor so that it could be safely cut out. Without the heat treatments, the patient most likely would have bled to death during surgery.

Dr. Storm, who is associate professor of surgery at UCLA and one of about a dozen in a team of researchers investigating various approaches to the hyperthermic treatment of cancer, told the group that all three hyperthermic techniques—radio-wave heating, total body heating, and isolated heating of one limb—depend on the fact that cancers tend to outgrow their supporting blood vessels and hence are often, but not always, scantily supplied with the life-supporting fluid. Blood serves as the "radiator fluid" of the body, heated by the internal metabolic fires and releasing this heat at the skin surface. Because solid tumors are ill-equipped to get rid of heat, attempts have been made since the early 1900s to employ excess heat in the therapy of inoperable tumors. In fact, in 1891 a young Manhattan surgeon, William Coley, M.D., at New York Hospital, found the records of a handful of patients who should have died of their sarcomas but contracted common bacterial diseases, ran a high fever, and survived. Dr. Coley spent years trying to infect terminal cancer patients with such bacteria, but succeeded in curing only one or two. Today, it seems likely that the high fevers accompanying erysipelas, tuberculosis, and other such infections might have been responsible for the unforeseen survivals.

But Dr. Storm and his colleagues in hyperthermia research caution that heat alone will not prove either a panacea in big, inoperable tumors nor will it alone save more than a handful of lives. Why had it taken decades to bring heat treatment of cancer to its present promising state? The answer, as Dr. Storm made clear, lies both *(Continued on page 352)*

We can't escape some extremes of climate—the low humidity of airplanes and heated offices, for instance. And we don't want to escape other extremes—the invigorating whip of wind on a ski slope, for example. And we're not about to sacrifice our good looks in the process. Acclimating is a process American women practice very well. Outdoors or in, we treat the elements as active challenge . . . recognize the need for careful tending of skin and hair . . . and come out looking very good under virtually all climatic circumstances. On these ten pages, effective ways to face the elements, photographed on Isabella Rossellini.

USA: Diary of the Face

American women have a way of maintaining extraordinarily good looks across a continent of widely varying—and often trying—climates. It doesn't happen by accident...

The trick is to look good out in the elements while protecting ourselves from them. That's the idea here: with the polish of Colorado Colors makeup, the protection of High Altitude Extreme Weather Creme—all from Bonne Bell. Joan Vass sweater; cap, jacket, Kreeger and Sons, NYC. Hair and makeup by Pamela Geiger. Details, last pages.

King

Here, solutions for cold-weather problems . . . the worst of which is: dryness.

Chapping is an injury to skin produced by repeated wetting and drying. Skin rapidly absorbs water but can retain it for only a few minutes in a low-humidity environment; the colder, drier, and windier the weather, the more rapid and extensive the water loss. (Less than 30 percent relative humidity causes loss of moisture from skin; the average relative humidity in a steam-heated building is only about 5 to 10 percent.) The swelling/shrinking of individual cells eventually pulls them apart, leaving skin dry, rough, red.

Best protectants. An air humidifier will help improve your indoor environment. Bathing less vigorously also helps: use mild soaps and only in odor areas; let natural oils accumulate over the rest of your skin—that alone, say doctors, will make a difference. Using a moisturizer regularly—oil or cream—will help skin to retain water, and its smoother, "plumper" look. For the body, doctors still recommend bath oil as most effective, used while skin is wet (to seal in moisture); but, to avoid slipping, *never* in the shower.

Some moisturizers have additives that actually *increase* skin's ability *(Continued on page 355)*

BEAUTY U.S.A.

ALTHOUGH THE NUMBER-ONE FACTOR
IN SKIN'S PREMATURE AGING
IS SUN, COLD, DRY WEATHER ALSO ALTERS SKIN TEXTURE . . .
REMOVING MOISTURE AND
CONTRIBUTING TO FINE-LINE WRINKLING

Doctors distinguish between two types of wrinkling: The deep, permanently etched wrinkles caused by sun and aging . . . and the surface fine-line wrinkling that results from cold weather and dryness . . . and which can be "plumped out"—and made less visible—by rehydrating skin. Optimum protection includes using more emollient-but-absorbing "barrier" protectants, as well as special caring around eyes—(face's driest spot). Best cold-weather makeup: moisture-rich, waterproof. On our model (photographed with a white Samoyed named Babe), it's Revlon's moisture-rich Charlie moisturizer with Pearlfrost Fawn eyeshadow, Warm Russet cheeks, Sheerfrost Fire lips. Tibetan lamb parka by Halston for Ben Kahn. Here, and on the wind and rain pages: hair, Sean Hoskins for Garren at The Plaza; makeup, Vincent Nasso. For details, stores, see next to last pages of this issue.

King

It's false to assume skin needs sun protection only in hot-weather months or low-latitude regions. While less strong in winter, sun still presents a hazard for skin, especially when its effects are augmented by wind and snow. On cloudy or hazy days, up to 80 percent of the UV rays still reach earth's surface, and the risk of accidental overexposure is increased. On snowy sunny days, skin can be burned by ultraviolet light reflected from the snow. Doctors encourage using broad-spectrum sunscreens year-round on all exposed skin—hands, legs, as well as the face—as evidence mounts that sunscreen use at an early age helps prevent premature wrinkling and more serious skin problems in later life.

HOT AND HUMID OR COLD AND DRY, WIND INCREASES THE SKIN-ABUSING EFFECTS OF SUN AND COLD . . . AND CAN DRY OR TANGLE HAIR

The *wind-chill factor*—which measures temperature, wind velocity, and air's moisture content—is the truest indicator of how our skin and bodies "perceive" the outdoor environment, says the National Oceanic and Atmospheric Administration. Wind, as it blows across skin's surface, causes water loss through evaporation. That is why strong wind—whether it feels hot/humid or dry/cold—affects your skin in *any* climate. In the cold, wind speeds moisture loss; warm or cold, wind increases sun's damaging effects. Sand in the wind can be abrasive, pelting skin with tiny particles—very irritating, especially if not rinsed off immediately. (Sand, like water, reflects sun's rays back into the atmosphere—and onto your skin . . . the reason you get more color—and sun damage—on the beach, even on a cloudy day, than on a golf course.) Best skin protectors: in cold or wind, occlusive moisturizers that leave a "residue," preventing moisture loss as well as providing barrier protection; emollient sunscreens when it's sunny and hot. . . . While doctors know how snow, wind, and altitude affect skin, they disagree on how significantly, if indeed at all, skin reacts to "normal" levels of air pollution—the environmental factor of the modern age—although they agree that pollution has probably been influential in making people bathe more. When city-dwellers suffer from acne breakout, doctors query: Is it the food? the water? the lack of sunlight? the pollution? the stresses? Doctors agree that until there is more scientific evidence, it's difficult to say. However, just as sand particles abrade skin in windy weather, it is likely that airborne grit on a high-pollution day may irritate skin, too. Best defenses: adequate cleansing, "barrier" protection, and, when necessary, a dermatologist's care.

At high altitudes, environment's effect on skin multiplies. You get the most sun exposure, even in winter, on mountaintops because there is less air and pollution to "filter" sun's rays, and they hit skin at maximum intensity. The higher up you are, the colder and more windy it is, too. This can expose you to windburn—a friction burn—as well as to sunburn. Windburn requires a soothing occlusive moisturizer; a good choice: petroleum jelly. How severely skin is affected by the elements at high altitudes, though, depends on length of exposure.

Attractive hair protector—and a way of looking terrific in the wind: a neat brimmed hat like this one from Patricia Underwood for Perry Ellis. Makeup from Estée Lauder's new Great Regatta Colors, with the surprise of Sunlit White Lip Polisher slicked over Pink Glazed lips. Perry Ellis shirt, sweater. Details, stores, see next to last pages.

GOOD LOOKS CAN HOLD UP IN THE RAIN,
AS MANY A WOMAN TV NEWSCASTER
HAS PROVED. MANY OF TODAY'S
MAKEUPS ARE WATERPROOF...
AND EXPOSURE TO A WARM,
MOIST ENVIRONMENT IS
ACTUALLY GOOD
FOR MOST SKIN

Most water in this country is considered "hard" (with the exception of that in New Hampshire, Maine, Vermont, and areas of the Pacific Northwest), and most of us accept this fact with the same equanimity that we do the morning news's announcement that "today the air quality is not acceptable." For the sake of our skin, our hair, our looks, however, we should adapt our habits and take "protective" measures to avoid damage.

We depend on the precious 3 percent of the earth's water that is fresh, constantly "recycled" through evaporation and condensation. Even as the sky's moisture starts to fall, it begins to accumulate dust, gases, even tiny living organisms present in the air. Once it hits the ground, rain seeps through soil and rocks, dissolving the minerals it encounters, particularly compounds of calcium and magnesium, which are mainly responsible for hard water.

An easily identifiable sign of hard water is the "bathtub ring," caused not by dirt but by the residue of mineral salts uniting with the fatty acids in most soaps/shampoos to form a curd, which can entrap bacteria and dirt particles, aggravating and chapping skin, leaving hair gummy and intractable. A water-conditioning device automatically removes hardness (mineral salts) from the water before it comes out ot the faucet and this can be rented or purchased. (Culligan is a leader in this field.) *(Continued on page 355)*

At cloud level, moisture is pure, but we rarely receive it that way. Tap water is hard water in more than 85 percent of U.S. households, and moisturizers and other skin-care products just can't perform as well on skin that has daily contact with hard water. But relax: the situation is reversible...

Staying put . . . *left,* makeup that's waterproof—pioneered by Max Factor, formulated to last—Shimmering Warm Beige foundation, Sunny Rose blush, Rose colorfast lipstick, and Starlight Blue eyeshadow. Other weatherproof news: Chanel's moisture-resistant eyeshadows and waterproof mascara. Krizia Poi raincoat. Earrings, striped bracelet, Cara Croninger. Yellow bracelet, Martha Sturdy, Canada. Details, see last pages.

THE SUN *CAN* BE A FRIEND. IT CAN ALSO BE THE MOST DANGEROUS ENEMY YOUR SKIN WILL EVER ENCOUNTER. IT ALL DEPENDS ON YOU

Tanning is skin's response to long exposure to sunlight, when lower skin cells are provoked into producing extra melanin (nature's way of putting up a defense against possible injury from burns). When just a little extra melanin combines with skin's own protein to produce a healthy shield, this gives a glorious glow, achieved with limited exposure (at most, ten to fifteen minutes a day). Too much sun, however, is what most people get, leading to premature wrinkling, "brown spots," and, in some cases, skin cancers. Your genetic makeup sets the speed at which you "tan." Use a stop watch. Always use a sunscreen or block.

Lighting affects the way makeup looks, so does geography. Michele Gadel of Parfums Christian Dior explains, "a woman who travels from low to high latitudes will find her makeup looking different in the different places, because of the position of the sun in the sky. In low latitudes, a southern light adds a flattering gold to colors; in high latitudes, a northern light will make the same colors bluer, sharper."

Just as lights placed at a certain angle in the theater can create a barrier between actor and audience, so can the position of lighting at home or in restaurants "defuse" the effect of even the best-applied makeup. What is the best "light to be seen in"? According to Tharon Musser (her credits include *A Chorus Line, Dream Girls,* and Morton Gottlieb's new *Special Occasions):* "Lavender light is next to heaven, but you won't find it commercially because it fades quickly. Next best, candlelight on pink tablecloths, incandescent bulbs—pink, not yellow or white. Remember the lower the wattage the more yellow the light; it's better to use a higher wattage with a dimmer control. 'Accent' lights in different areas of a room are far preferable to an overhead light. Old-time stars like Tallulah Bankhead used to have 'footlights' written into their contracts to ensure they were lit from below and not only from above! Light affects not only color but texture, too. Fluorescent light takes away color and life when the objective of lighting is to add both."

King

Protect your skin when you know you're going to be out in the sun. Then take every advantage of sun's light: The closer it is—in low latitudes and in summer—the more a natural glow will highlight every color you wear. Here, from Ralph Lauren's Day Collection, special pinks for lips (Pink Suede), cheeks (Dusty Rose), with Cordovan on eyes. White handkerchief-linen camisole top by Ralph Lauren; earrings, Ken Begun. Hair, John Sahag; makeup, Vincent Nasso.

STYLE U.S.A.

THE WEATHER DIFFERENCE

A NEW REAL-LIFE APPROACH BASED ON CLIMATE, NOT SEASON . . . BASED ON HOW YOU SPEND YOUR TIME, NOT WHERE. STARTING HERE WITH EIGHT PAGES OF TERRIFIC NEW CLOTHES FOR ANY CITY/WORKING/NON-RESORT— BUT DEFINITELY WARM-WEATHER— ENVIRONMENT . . .

In warm-weather cities, the same demand for day dressing. One way—a charming top as the focal point. Right, from ***St. Gillian by Kay Unger and Monique Robidoux,*** *a cool collarless white piqué jacket—sashed in stripes over matching striped culottes. Blouse, polyester/cotton fabric by Arthur R. Johnson. Culottes, cotton/polyester fabric by H.J. Salm Associates. Turnout, about $178. Late March at Saks Fifth Avenue; Montaldo's; Rich's; Sakowitz; Frost Bros.; I. Magnin. Hair, Stephane Lempire for John Sahag; makeup, Alberto Fava. All pages: manicures, Jessica's Nail Clinic, Los Angeles. Details, more stores, last pages.*

The New York Collections

THE WARM-WEATHER DIFFERENCE . . .

IN DRESSING THAT TURNS ON A WONDERFUL TOP . . . ON A NEW SOPHISTICATION WITH COLOR/TEXTURE

A noticeable change, left, a new narrowness, with a new raciness for warm weather. ***Zoran's*** *two-piece dress in thinnest ivory wool gabardine: a very long, very narrow hooded tunic (about $330) over a short, narrow skirt (about $210). March at Bergdorf Goodman; Linda Dresner, Troy MI; Ultimo, Chicago; Jackson Graves, Minneapolis MN; Neusteters; Wilkes Bashford, San Francisco. Hair: Stephane Lempire for John Sahag. Makeup: Alberto Fava . . . . New sophistication in warm-weather skin care. Before makeup: light, non-greasy Bain de Soleil Moisture Tanning Face Creme, SPF 6. Followed by soft color— Nature's Beige on lips; Honey Beige blush; Freshwater Coral/Starshine for eyes— all, Charles of the Ritz.*

No question: the jacket is the star, right— ***Calvin Klein's*** *new slightly oversized version of a safari jacket in khaki cotton/linen, with a softer scale, and the kind of unaffected good looks that travel— and wear—very well (about $190). Here, over his white linen shirt (about $130) and sage linen knee-length skirt (about $94). Lord & Taylor; Montaldo's; Jordan Marsh, Florida; Famous-Barr; Balliet's; Sakowitz. Hair and makeup: Rick Gillette. Photographed at the home of Ira and Adele Yellin. Details, men's clothes, more stores, last pages.*

Michel Comte

Michel Comte

This season's version of a "live-in" suit, opposite page, has the added appeal of a crisper, no-clutter line; a prettier, tucked-front blouse. Suit, viscose/linen; blouse, polyester. ***Abe Schrader by Marlene Middlemiss.*** *About $395. Elizabeth Arden Salons; Woodward & Lothrop; Rich's; Halle's, Cleveland and Columbus; L.S. Ayres; Sakowitz.*

The classic some women swear by, above, in the palest, lightweight knit tweed, with a ruffled blouse, a talent for travel. From ***Castleberry Knits.*** *Jacket and skirt, wool/cotton/rayon blend. Blouse, polyester crêpe de Chine. About $300. Altman's; Kaufmann's; Jacobson's; Marshall Field's; Bullocks Wilshire, Los Angeles. Here, and on the next two pages: hair, Stephane Lempire for John Sahag; makeup, Alberto Fava. Details, additional stores, last pages.*

THE WARM-WEATHER DIFFERENCE . . .

IN SUITS THAT ARE LOW-KEY, CONTROLLED . . . WITHOUT BEING STIFF OR "STRICT"

Nothing is easier, more appealing than dressing for a restaurant/small-evening in a smashing white blouse—the best, based on a man's dinner shirt—and black pants. Here, three new variations . . .

Michel Comte

*From **Mylesport,** above, a white cotton tuxedo blouse—high collared, front pleated (about $110)—with tissue faille tuxedo pants (about $150). Pants fabric, Stunzi. Blouse available March. Both at Saks Fifth Avenue, NYC; Rich's; Lillie Rubin-South & West; Hudson's; Frost Bros. Very cool, very clean, opposite above: **Adam Beall's** loose-fitting, collarless linen blouse (about $335) with black and white striped linen pants, (about $275). Blouse fabric, Braghenti. Pants fabric, Telene. Mid-February at Panache, Millburn NJ; Added Touch, Pittsburgh; Sakowitz; I. Magnin. To order at Bergdorf Goodman.*

*A perfectly seasonless variation, opposite below: **Gallant's** silk tuxedo blouse with front pleats (about $80), soft but not too full culottes in black wool crêpe (about $140), and the added sharpness of a wide, hip-holding belt in black and white stripes. Culotte fabric, J.P. Stevens. Helen of Memphis, Memphis TN; Arent's, Salt Lake City UT; Miss Laverne's, Fresno CA. Cars, opposite, from Ray Tigner's Rent-A-Wreck, Los Angeles.*
Fashion details, see next to last pages.

THE WARM·WEATHER DIFFERENCE . . .

IN BLACK AND WHITE . . . IN A CHARMING NEW DINNER DRESSING

WHEN YOU'RE IN A COUNTRY/BEACH/RESORT ATMOSPHERE
AND THE PACE IS UNPRESSURED,
YOU HAVE A DIFFERENT FEELING ABOUT COLOR, ABOUT DRESSING.
WHAT YOU'LL SEE ON THE NEXT EIGHT PAGES, THE BEST LOOKS FOR . . .

THE WARM-WEATHER DIFFERENCE

Michel Comte

What you always have to have—
something to wear in the rain.
And rainwear gets better and better.
Rodier's *poplin coat, opposite,*
for example—easy, roomy as a man's
"trench" . . . fire-engine red!
In polyester/cotton.
Rodier Paris. About $224.
March at all Rodier Paris stores.

Another terrific option—new,
unexpected—a rain tunic. ***Ron Leal's,***
right: big-sleeved, soft-shaped,
knockout turquoise. In cotton/
polyurethane. About $140. Late March
at Bergdorf Goodman; Toby Lerner,
Philadelphia; Claire Pearone; Lewin's,
Wichita KS; Frost Bros. These eight
pages: hair and makeup, Rick Gillette.
These photographs at the home
of Ira and Adele Yellin.
Details, men's clothes, last pages.

THE WARM-WEATHER DIFFERENCE . . .

IN A SOFTER APPROACH TO NARROWNESS . . . IN THE APPEAL OF PALE COLOR

When you want a look that's fresh and crisp but soft-edged, above: ***Albert Nipon's*** *cotton, easy-shouldered no-collar top, a narrow skirt eased by tucks at the waist. About $258. Late March at Macy's; Woodward & Lothrop; Jordan Marsh, Florida; L.S. Ayres; Frost Bros.; Bullock's.*

Just enough dress, left—a gentle print—a small, clean shape sashed in pink cord at the waist. By ***Leslie Fay.*** *In polyester crêpe de Chine. About $80. Bloomingdale's; Kaufmann's; Rich's; Marshall Field's; Frost Bros. Photographed at the home of Ira and Adele Yellin.*

Halston's *way with the news, opposite page: A long,narrow collarless jacket. . . a knee-length wrap skirt . . . the charm of a knit camisole; of pale, pretty color combined an unusual way. Halston Originals. Jacket and skirt, about $700. Camisole, about $200. To order at Saks Fifth Avenue; John Baldwin; Lillie Rubin-South & West; Sakowitz; Frost Bros. . . . More pale, pretty color in Halston's Coral Chiffon rouge and Coral lipstick. Details, last pages.*

Michel Comte

Different options in dressing for day . . . Left: One of the most attractive combinations, from ***Blassport****—the ease of a big jacket, oversized, mid-thigh, with a bare, matching camisole, a red-and-white dotted silk sarong skirt. White rayon/linen jacket, about $230, and camisole, about $50; skirt, about $120. March at Bonwit Teller NYC; Nan Duskin; Rich's; John Baldwin; Sakowitz; Frost Bros.*

Above: At a resort—or for the very easiest warm-weather dressing—a black suède blouson, red-and-white striped wrap top, and the most comfortable trousers—soft at the top, in a red-and-white windowpane check. All, ***Stephen Burrows for Pat Tennant,*** *jacket, about $350; (suède by Pierce Brothers Leathers), silk/rayon pants, about $270, and top (fabric by Lafitte), about $160. Henri Bendel; Ruth Shaw, Baltimore MD; Rich's; Loretta Blum, Dallas; Frost Bros.; Giorgio, Beverly Hills.*

Right: A two-piece dress with the ease of a sweater—in silk: from ***Soo Yung Lee*** *a plaid-patterned tunic over a matching dirndl skirt. About $280. March at Altman's; Lillie Rubin-South & West; Marshall Field's; L.S. Ayres; Frost Bros.; I. Magnin. Photographed at the home of Ira and Adele Yellin. Details, more stores, last pages.*

THE WARM-WEATHER DIFFERENCE . . .

IN A CHANGE
TO BRIGHTER COLORS . . .
DAY-DRESSING
IN A VERY
RELAXED MOOD

This season, the classic white suit with a difference—sparer in shape, cleaner . . . and soft. Left: A white gabardine jacket—not fitted, but "shaped" (about $160)— with matching culottes (about $80), a chrome-yellow cotton knit sweater (about $60). All, ***Adolph Schuman for Lilli Ann.*** *Bergdorf Goodman; Rich's; Gayfers, Alabama; Popular-Varden Stores, McAllen TX; Goldwaters, Scottsdale AZ; I. Magnin.*

And, right, ***John Anthony's*** *polished, very feminine white suit, in wool, pinstriped in black. The jacket, straight, short, fitted at the hip; the skirt, narrow . . . and shorter. About $700. Late March at Saks Fifth Avenue; Montaldo's; Lillie Rubin-South & West; Sakowitz; Frost Bros. The makeup, all Estée Lauder—Sunsparkled Pink Tender blusher, Alfresco Brick lip color. Photographed at the home of Ira and Adele Yellin. Details, more stores, last pages.*

THE WARM-WEATHER
DIFFERENCE . . .

IN TERRIFIC
WHITE SUITS . . .
UPDATED, RACIER

Michel Comte

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MANNERS & MORALS

In a rude world—the joys of following Form

Doing the right thing is the best defense

BY JOAN JULIET BUCK

One day in my dissolute youth I sat slumped over a cup of tea and a full ashtray in a Paris café. A wise man I knew—he was not by profession wise, being some sort of designer, but he spent most afternoons receiving instruction from a Mademoiselle Raguet, at that time Paris' only wise woman—came in and sat by me. "Maurice," I said, "it's all too much. My life is a mess. I can't cope. I don't see why I should go on living." Maurice took a sip of water and examined the dramatic disarray of my clothes, my hair, and my life. I held my breath, hoping for words about Karma or Saturn. (It was ten years ago.) "You must," he said, "answer your mail, keep your appointments, and return your phone calls. After that, the rest is simple."

I was horrified. Good manners were then thought of as an obstacle to true communication, a straitjacket for feelings; it was up to us, the younger generation, to pierce through the cant, seek truth and speak it, disarm the bourgeois with four-letter words. Now that I find myself, along with the rest of the boom babies, in an older generation, good manners seem the only sensible way to proceed, and for the very reasons that made them so unattractive in the past. If one puts one's daily traffic with others in the capable hands of Form and Politeness, one avoids the stickier sorts of personal contact and emotional confrontation that thrilled us as freshmen. Only within a formal structure can one go about one's business efficiently, without offending others or leaving chunks of one's deeper being lying around in shreds.

The deeper being is at issue in the question of good manners, but only as an observer. The deeper being knows that the truth is far more complex than *Please* and *Thank you* and, God forbid, *Have a nice day*, imply, but it appreciates being left out of trivialities. It does not want to be probed, challenged, interpellated, or otherwise interfered with. It is the deeper being that suffers when one goes into the world unprotected, the deeper being that surfaces to be hurt by insensitivity. The object of good manners is to protect the deeper being from such things as being put on "hold," or the other legion injuries committed on the phone: "Who are you?"; "What is it about?"; "Who's calling?" followed rather too fast by "He's just gone out"; "Is it personal?"; "Are you a friend?"—all can stab into the fragile tissue of self-worth and put the integrity of the deeper being into doubt, question its right to existence. Therefore one owes it to oneself to protect the deeper being with the wonderfully resilient shell of empty form. Form would be of no use whatsoever if it were full, for there would be no room inside it to hide; being empty, it provides a cozy carapace from which to face the world in the full knowledge that one isn't acting for oneself, but for form's sake.

The last decade, however, has been obsessed with the deeper being to the detriment of all other forms of life. Individuality, self-expression, artistic freedom, civil liberties, sex, diet, personal success, and political awareness have all served as justifications for boorish behavior. A woman I know once slugged a man who had presumed to open a door for her, thus striking a blow for feminism. The conversational taboos of the past, to cite Mrs. Frank Learned's 1906 book, *The Etiquette of New York Today*—private affairs, illness, food, servants, money, dress, household difficulties, disagreeable happenings, and grievances—have become the staples of communication, along with Freudian self-analysis, sexual boasting or breast-beating, and lewd gossip. There is no longer a form which would prevent the endless, dreary self-revelation that makes the background hum of every gathering. How can one even pretend, today, that there is a formal structure regulating social intercourse?

By pretending. By assuming, in the absence of certainty, that one is secure, friendly, and interested in others. And by suiting one's manner to this assumption. This is not easy in a time and a country where the streets are rude and ugly, and each city has its own way of putting people down. In Los Angeles, only the most successful people can expect to have their calls returned. In New York, you're insulted in the streets, and used as butter for the dry crust of other egos in both social and professional situations. Reacting from the gut—the deeper being—only gets you into trouble. It's no use biting back, kicking, screaming, flailing, or narrowing your eyes. By acting within Form (it's not me phoning, sending these flowers, making this visit, sitting in this outer office reading *Fortune* from April 1974, it's Form), one is unimpeachable, and furthermore, one sets a good example.

Mrs. Frank Learned calls shyness "an oversensitiveness, an anxiety as to what others are thinking of us, a shrinking from observation, a morbid self-consciousness that prevents us from appearing at our best."

And yet it is shyness that is invoked as the reason for failing to do the right thing (i.e., "I didn't dare call") as if shyness were an incurable moral handicap. Those who manage to answer their mail, return their phone calls, and send flowers after a dinner are seen as superior beings of a cloudless disposition; the truth is of course that they simply do it, without thinking too much. "The virtues we acquire by first exercising them," wrote Aristotle. "We become just by performing just acts, temperate by performing temperate ones, brave by performing brave ones. Men will become good builders by building well, and bad ones as a result of building badly." His subject was Ethics, which are no more than the advanced class on good manners, but his words apply. If, acting within Form, one takes on a respect for others, a consideration for their efforts, and a fair interest in their well-being, one will end up seeming superior, cloudless. Never mind the inner pain; it's the same for everyone, and not agreeable to trade on.

As Maurice and Mademoiselle Raguet said, after that, the rest is simple. ▽

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WHAT'S A SPECIAL EVENING WITHOUT
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BAILEYS. TASTE THE MAGIC.

HEALTH *style*

How climate can affect your attitude...what gets high-energy women going in the morning...news on love and sex...update on breast reconstruction

On Men and Women

Good communication lines are key not only to a happy sex life, but to a successful love relationship, too . . . and, "while books on sex exist . . . it is very difficult to find a serious study of that passionate attachment between a man and a woman we call being in love. In spite of the enormously important role love occupies in our lives . . ." says Nathaniel Branden in *The Romantic Love Question & Answer Book* (with his wife E. Devers Branden; J. P. Tarcher). To help understand what love requires/demands of us, the Brandens discuss: communicating emotion . . . intimacy and sex . . . jealousy and infidelity . . . work and love . . . stress, change, conflict . . . as well as answering the question we've all asked ourselves: Is there one "ultimately right" person for each of us?

If you thought you had found the "right person" but don't seem to have much interest in making love anymore—you're not alone. "Lack of interest is the most common problem that sex therapists see today," says Shirley Zussman, Ed.D., president of The American Association of Sex Educators, Counselors and Therapists and faculty member of the New York University Post-Graduate Medical School program in human sexuality. "The cause for this lack of interest in virtually every age group I see is often exhaustion from stress. Stress exhaustion causes couples to rank sex as low priority in their lives. Sex is perceived as yet another work chore, with the emphasis on performance. What couples should understand is that touching can often be as satisfying as intercourse; and, once the pressure's off, intercourse often follows."

The solution to any sexual problem is often knowledge—and one book that probably should be required reading for both men and women is *The Male: From Infancy to Old Age* by Sherman J. Silber, M.D., (Charles Scribner's Sons). Says Dr. Silber, "I realized that there were hundreds of books on the female workings but none on the male." This book covers every aspect of male sexuality, with the crucial understanding that, as Dr. Silber says, "The brain is the most important sex organ."

Just what constitutes sex appeal? "Americans tend to marry within their own age, race, and socioeconomic groups," says Janet L. Hopson in *Scent Signals* (Morrow). "Just as status, interests, attitudes, and physical appearance . . . make a significant input in attraction . . . a would-be partner's odor gestalt—the sum of skin, hair, glandular scents, perfume, tobacco, foods, and home and workplace smells—must seem familiar and comfortable."

"Romantic love," say the experts, "is a passionate spiritual-emotional-sexual attachment between a man and a woman that reflects a high regard for the value of each other's person"

Effective new quit-smoking aid: Nicotine gum provides the body with small amounts of nicotine, thereby reducing withdrawal symptoms. According to Roy H. Clauss, M.D., vice president of Atherosclerosis and Blood Circulation Research Foundation, Inc.: "The gum doesn't have the appeal of cigarettes. After two months, the patient usually finds it easy to break the gum-chewing habit." Nicotine gum is undergoing FDA-monitored testing and—if and when it is approved—will be available by prescription.

EAT "LIGHT"

Two additions to the trend toward lighter versions of favorite foods: the new "light" wines, lower in alcohol (7-10 percent) and also in calories (about 55 per four-ounce glass). And "buttergarine"—margarine containing 40 percent butter—for people who want a buttery taste without the high saturated-fat content of regular butter.

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WITHOUT SAYING
A WORD.

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Say playful with Frostiest Azure.
Say enticing with Sultry Mauve.

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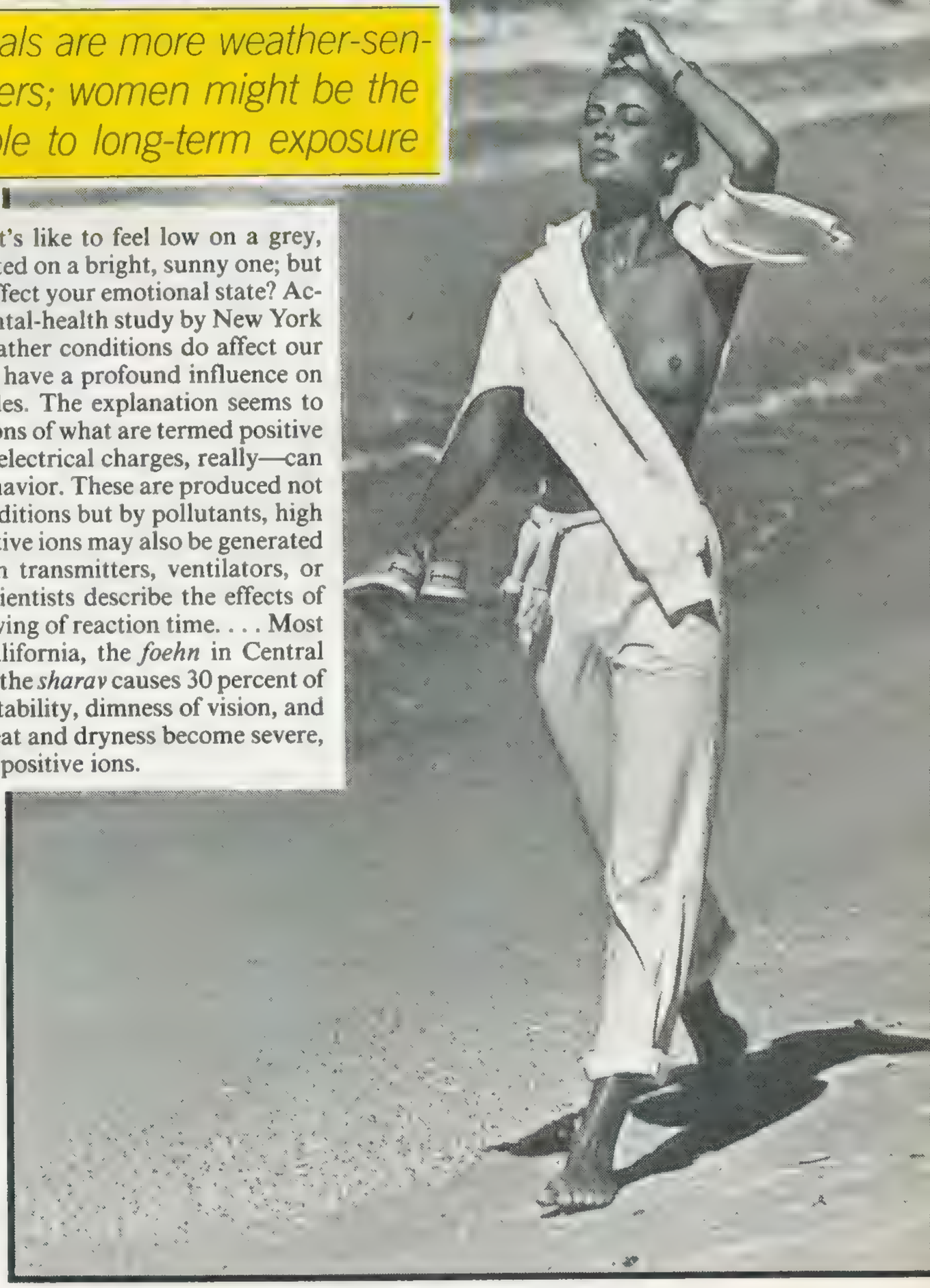
HEALTH

style

CLIMATE & YOUR MIND

Some individuals are more weather-sensitive than others; women might be the most vulnerable to long-term exposure

Everyone knows what it's like to feel low on a grey, rainy day and exhilarated on a bright, sunny one; but can weather actually affect your emotional state? According to a recent mental-health study by New York University, certain weather conditions do affect our moods and health and have a profound influence on crime, accidents, suicides. The explanation seems to be that high concentrations of what are termed positive ions in the atmosphere—electrical charges, really—can alter and affect human behavior. These are produced not only by certain weather conditions but by pollutants, high voltage, and radioactivity. Positive ions may also be generated by hot winds, radio and television transmitters, ventilators, or direct-current power lines. N.Y.U. scientists describe the effects of positive ions as including increased tension, irritability, and a slowing of reaction time. . . . Most notably, hot, dry winds such as the Santa Ana in Southern California, the *foehn* in Central Europe, the *sharav* in Israel are singled out. It's been reported that the *sharav* causes 30 percent of the population to become ill with migraine, nausea, vomiting, irritability, dimness of vision, and respiratory problems. Symptoms occur a day or two before the heat and dryness become severe, when the air blowing in from the desert is already "heavy" with positive ions.



Experts differ about whether or not we need vitamins outside a balanced diet, but if you prefer to take them, vitamins should be stored in original dark bottles in a cool, dry place (not the refrigerator) to retain high quality

FOUR HIGH-ENERGY WOMEN

What gets them going in the morning

Actress/model **Lauren Hutton** *bounces out of bed "to get up with the light." What gets her going: in-bed stretching exercises to limber her up. "You lie on your back, put your arms over your head and stre-e-etch. Then, you put your knees up and roll from one side to the other. I stretch out the top of my body slowly, then do big, full circles with my arms. Next, I jump out of bed and do fourteen minutes of Air Force exercises plus Jane Fonda's buttocks exercise and bust exercises with three-pound barbells."*

Chef and cookbook author **Julia Child:** *"I happen to be a morning person. I'm always ready to go. I start out the morning with exercises—mainly for my back and stomach. I like to get up early so that I have time for a good breakfast."*

Joan Lunden, *ABC-TV's "Good Morning, America" reporter: "I get up at 4:00 in the morning, leave home at 4:30, get to the studio at 5:00 and am on the air at 7:00—so I try to make things as easy as possible. I usually wake up automatically, but I keep an alarm as a backup. After the show is when I exercise—running, racquetball. If I don't, I really feel the difference."*

Judith Krantz, *author of "Scruples" and "Princess Daisy": "I set my alarm for eight—and the first thing I think about is the book I'm working on. For years I slept late, but now that I'm a novelist, every working day is precious."*

Q&A

Breast reconstruction update: doctors answer most often- asked queries

I have had a mastectomy and am considering breast reconstruction. My questions: What does the operation involve? How do the results look? When is it best to have it done?

Breast reconstruction after a mastectomy is one of the great successes of plastic surgery. Randolph H. Guthrie, Jr., M.D., chief of plastic surgery at New York Infirmary-Beekman Downtown Hospital and associate professor of surgery at The Cornell University Medical College, has done over a thousand breast reconstructions. He explains that for a simple breast reconstruction, an incision is made at what is to become the bottom of the new breast, and a pocket is made to hold the prosthesis. (Dr. Guthrie always uses a saline-filled envelope.) The incision is stitched, and you can leave the hospital the next day. Within three months, the skin that has been stretched over the implant loosens, and the breast assumes the desired shape. "The results don't look perfect in the nude," says Dr. Guthrie, "but 50 to 60 percent of the women who have breast reconstruction can wear a bathing suit without anybody's knowing that they've had an operation."

When large amounts of muscle and skin have been removed by a radical mastectomy, or when the skin has been visibly damaged by radiation therapy, a more dramatic reconstruction is necessary. The *lattisimus dorsi* muscle from the back is pushed to the front with an island of skin still attached to make a new foundation on the chest for the breast implant. Dr. Guthrie suggests that this operation should be done only if the simpler procedure is impossible. "The skin from the back doesn't look like chest skin; the cosmetic result is less than optimal," he says.

Three months after any reconstruction, you can return to the hospital for an areola and nipple graft.

Dr. Guthrie recommends that the reconstruction be done three to six months after the mastectomy. At that time, the scar has solidly healed and the skin has stretched. "I have strong objections to doing it at the same time as a mastectomy," he says. "It's a shortcut—and the results just aren't good."

Are there any new experimental reconstruction techniques?

Several surgeons, including Carl R. Hartrampf, M.D., associate clinical professor of plastic surgery, Emory University School of Medicine, have reported success with a new procedure in which abdominal tissue—instead of an implant—is used to fill in the breast. As Dr. Hartrampf explains, "Excess fat and skin are 'tunneled up' from the abdomen into the breast and contoured to match the shape of the other breast as closely as possible. There are scars within the panty area on the slightly smaller abdomen and around the breast."

Not all surgeons are enthusiastic about this new procedure, however. Dr. Guthrie stresses that it should "only be used in *very* specialized cases when a great deal of chest skin and muscle has been removed." Dr. Guthrie adds, "This operation should *not* be presented to a patient as a breast reconstruction with a 'bonus' tummy tuck, but as a technique that may result in serious complications, ranging from the chance that the fatty abdominal tissue will 'die' after it has been moved up to the breast—and need to be removed—to increased risk of infection and unattractive abdominal scarring."

Where can I get more information on breast reconstruction?

You can write to the American Society of Plastic and Reconstructive Surgeons, 233 North Michigan Ave., Suite 1900, Chicago, Illinois 60601, for their booklet on the subject (a stamped, self-addressed business-size envelope is appreciated). Their Referral Service, reached at the same address or (312) 856-1834, can also send names of three board-certified plastic surgeons in your geographical area with expertise in breast reconstruction. ▽

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Staying Power

Men may have more strength—but women's superb endurance is becoming more obvious as we compete in sports

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Take Allison Roe *(left)*: setting a two-hour, twenty-five-minute, twenty-nine-second record in the New York City Marathon last October—then stepping gracefully over the spent bodies of the men who had preceded her to talk to reporters without even stopping to catch her breath. Here, what helps her—and perhaps you—keep going:

- THE BASICS: Eight hours of sleep a night, "absolutely necessary." One multiple-vitamin tablet a day. A well-balanced diet with emphasis on fruit, vegetables, yogurt, muesli.
- SUPPORT SYSTEMS: Born into a family of athletes—parents who were "keen tennis players" and brothers who were "all sporty," she not only had early athletic tendencies but was always taken seriously, never told she couldn't keep up with the pack. She also learned strict training habits early on.
- DISCIPLINE: Winning, according to Allison, is a combination of physical and mental effort, "a matter of putting in a lot of time training . . . a lot of hard work." She runs sixty or eighty miles a week, purposely puts her body under stress in races and time trials, tries "to get the best out of myself whatever the distance." She finds the physical effort important for her mental training: "When you notice that you are reaching the goals you set for yourself, that you are running faster than you have before, it's good for your mental state. You feel good about yourself, you feel good about the upcoming race. Just before the New York marathon, I put all my energies into concentrating on what I was doing and what I was there for. I told myself that for two and a half hours I was going to be completely focused on running the marathon and doing a good job."
- PERSPECTIVE: Allison did break her total concentration once during the race. When she was half a mile away from victory, she reached up and patted a young man on the back. The crowds went wild. What had caused that tender gesture? "I had met that young man when I won the Boston Marathon. Before the New York race, he told me that he was planning to run at a pace that was very, very fast but, he said, 'With my luck, you will probably sail past me at the finish line.' So I thought I should let him know that I was there . . . and sailing past."

—Barbara Ascher

Ski fit, ski better

For improved strength, flexibility, endurance—and a burn-up of about 530 calories per hour—skiing is a terrific sport. For improved skiing, consult "The Skier's Year-Round Exercise Guide" by Thea Dee Slusky, R.P.T. (Scarborough). Slusky's program helps you reduce chances of aching muscles or injury and—for all levels of ability—become a better skier by becoming fit: "Advanced techniques aren't really complicated, but many intermediate skiers simply are not physically capable of performing them."

FRANCOIS TRUFFAUT

(Continued from page 300)

other blue-collar workers (or, for that matter, peasants) suffering on the screen. "All I could say about Algeria," Truffaut declared in 1960, "I said in *Shoot the Piano Player.*"

For those who have seen this very romantic cult film, Truffaut's statement is profoundly revealing. *Shoot the Piano Player,* adapted very loosely from an American pulp thriller written by David Goodis, employs the French *chansonnier* Charles Aznavour as Truffaut's alter ego. Aznavour, like Truffaut, is short, timid, yet strongly attracted to women, and unusually attractive to them. The problem with the Aznavour character, again as with Truffaut, is one of lasting commitment. In *Shoot the Piano Player,* two loving, beautiful women (played by Nicole Berger and Marie Dubois) die as a result of the pianist-protagonist's inability to make emotional decisions. Yet, if the last shot of Aznavour alone at the keyboard, the pianist encased, as it were, in the solitude of his artistic calling, can serve as a prophetic metaphor for Truffaut's own immersion in the closed world of movie-making, the film is rich also in the many varieties of male obsession with the female. In fact, it is a kind of villain who is given the memorable line: "For me, woman has always been supreme." For Truffaut also.

Of the twenty feature films and four short films Truffaut has turned out in his career, all but a small handful have dealt with the illusions and fantasies aroused in men by women. It might be added that Truffaut's other favorite theme is the interplay between children and adults. In both genres the clinically oriented observer may perceive the operation of Bruno Bettelheim's insight into the quest for the ideal woman as a substitute for maternal love and solicitude denied in childhood.

If the cinema of François Truffaut has been thereby unusually romantic, it has never been unduly sentimental. In *Jules and Jim,* perhaps Truffaut's most prestigious film, Jeanne Moreau's "ideal" woman eventually brings despair to Jules (Oskar Werner) and death to Jim (Henri Serre). In a subsequent Truffaut-Moreau collaboration entitled *The Bride Wore Black,* Moreau systematically eliminates all the men involved in the gratuitous murder of her husband. It is a chilling portrait of twisted passion.

Death and madness stalk many other Truffaut "love stories" as well: *The Soft Skin* (1963)—wronged wife (Nelly Benedetti) shoots straying husband (Jean Dessailly) after he has failed to commit himself fully to loving mistress (the late Françoise Dorleac); *Mississippi Mermaid* (1969)—two-faced woman (Catherine Deneuve) attempts to poison her lover (Jean-Paul Belmondo); *Two English Girls* (1971)—an untimely death inspires the writing of a book; *Such a Gorgeous Kid Like Me* (1972)—Bernadette Lafont induces a sociologist obsessed with her criminal behavior to assume her guilt for a murder; *The Story of Adèle H.* (1975)—Isabelle Adjani goes stark, raving mad as Victor Hugo's neglected, love-scarred daughter; *The Man Who Loved Women* (1976)—another shooting of a husband by a wife; and *The Green Room* (1978)—Truffaut himself plays a Jamesian hero adapted in equal parts from *The Altar of the Dead* and *The Beast in the Jungle* with an obsession about remembering the dead at the ultimate expense of loving the living.

Consequently, the moment when Fanny Ardant, Truffaut's latest discovery both as an actress and as a woman, takes out a gun to terminate her passionately adulterous relationship with the doom-sensing Gérard Depardieu in *The Woman Next Door,* only those unfamiliar with the overall Truffaut oeuvre will groan with disbelief. Love and death have walked arm-in-arm throughout Truffaut's career as have love and guilt. It is as if Truffaut remains the eternal little boy with his hand caught in the cookie jar. There is always a price to be paid, a punishment to be exacted.

There is a feeling also in Truffaut's films that the transience of sexual passion can be redeemed only by the permanence of art. Hence, though the synopses of many Truffaut films suggest a torrent of feelings, the actual treatment of the material is discreet and distanced. One cannot separate Truffaut's love of women from his love of movies, books, plays, music, paintings, and pieces of sculpture. As the ghost of Balzac haunts *The 400 Blows* and *Mississippi Mermaid,* so does "The Kiss" of Rodin haunt *Two English Girls,* and the theatrical legend of Louis Jouvet *The Last Metro.*

Truffaut's films are haunted, above all, by the ghosts of all the great film-makers he has admired, most notably Jean Renoir, Alfred Hitchcock, Jean Vigo, Howard Hawks, Max Ophuls, Sacha Guitry, and Roberto Rossellini. The Renoir-Hitchcock influence on Truffaut has been much noted by critics and biographers. As Annette Insdorf notes astutely in her critical study entitled *François Truffaut:* "Whereas Renoir in the role of Octave (in *The Rules of the Game*), declares: 'In this world there is one awful thing, and that is that everyone has his reasons' . . . Hitchcock's voyeuristic compositions—through peepholes, rear windows, and high-angle shots—seem to whisper that 'everyone has his secrets.' "

> ***A furtive little-boy smile flickered across Truffaut's face that I could not help associating with a sexual secret***

The extent of Truffaut's involvement with the contrasting mystiques of Renoir and Hitchcock is reflected astoundingly in this entry from Ephraim Katz's *The Film Encyclopedia:* "Truffaut nearly allowed his professional dichotomy to enter his personal life when he hesitated for a while between marrying Hitchcock's daughter, Patricia, and one of Renoir's nieces. He finally married the daughter of a French producer named Morgenstern. It was with her dowry that he was able to produce most of his films under his own banner."

Though Truffaut has long been divorced, and subsequently linked with many women, his love for women seems to have run on parallel tracks with his love for movies. Truffaut, like Ingmar Bergman, has never been reluctant to cast ex-loves in luminous roles. *Mississippi Mermaid,* for example, was a labor of love vis-à-vis Catherine Deneuve; but *The Last Metro* was a completely professional collaboration, and even more of a comeback for Deneuve than for Truffaut. Bernadette Lafont, Marie Dubois, Claude Jade, Isabelle Adjani, and now, the tall, assertive, classically trained Fanny Ardant were virtually "discovered" for the screen by Truffaut. And even though Deneuve was developed earlier by Roger Vadim, Moreau by Louis Malle, and Delphine Seyrig by Alain Resnais, all three actresses revealed strikingly new dimension in *The Last Metro, Jules and Jim,* and *Stolen Kisses* respectively. For that matter, Jacqueline Bisset has been very seldom displayed to so much advantage and with so much affection as she was in *Day for Night,* Truffaut's enchantingly Pirandellian entertainment that won him his only Oscar in 1973.

Truffaut's American admirers seem more comfortable with the airily Renoiresque side of Truffaut's artistic personality than with the ominously Hitchcockian. High art snobbery of the Europe-is-better-than-Hollywood variety may provide part of the rationale for this attitude, but deeper down there may be the feeling prevalent ever since *Jules and Jim* that Truffaut was obliged to show love without guilt.

Truffaut's vision itself, however, seems to be growing discernibly darker as he gets older. Now that Truffaut seems to have abandoned Antoine Doinel, his fictional counterpart on the screen incarnated by Jean-Pierre Léaud from *The 400 Blows* in 1959 through a series of "growing up" films ending with *Love on the Run* in 1978, much of the comical self-satirizing ballast in Truffaut's oeuvre is going with Léaud-Doinel. François Truffaut, like John Updike with Rabbit, had finally to admit that Doinel could never grow up to achieve fame and fortune as Truffaut had done. Doinel would never live long enough to enter the twilight era in Truffaut's life and career, that period in which both women and movies seemed more mysterious and more demanding than ever before.

The Woman Next Door is told largely through the point of view of a marvelously perceptive character named Madame Jouve, played by Veronique Silver. Truffaut tells me that this character is based on Helen Scott, an old friend and collaborator, who is actually translating this interview, my French being even less nuanced than Truffaut's English. At one point in the film, Madame Jouve asserts that men are amateurs in the game of love, and that women are the true professionals. What is fascinating is that Truffaut has chosen all along to play for high stakes onscreen and off in a game at which he will be always congenitally overmatched.

A few evenings later, Truffaut, Fanny Ardant, and Helen Scott sweep into Elaine's restaurant in New York, whereupon Fanny Ardant proceeds to faint dead away as she does in *The Woman Next Door* after her guilt-ridden rendezvous with Depardieu. Real life and cinematic life continue to confound each other in their incestuous embrace, and François Truffaut is caught somewhere in the middle. ▽

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OUR WINS AGAINST CANCER

(Continued from page 315)

in the development of the technology such as exquisitely sensitive thermometers that can be implanted within the tumor and the magnetrode (magnetic-heating) device used at UCLA, and in the unwritten law of human clinical cancer research that decrees experimental treatments may not be used unless and until all the accepted modes, i.e., surgery, radiation, and chemotherapy, have been tried.

Part of the knowledge that has been purchased over the past decade involves the niceties of the body's own immune defense system, learning what encourages and what discourages the platoons of subtly different white blood cells produced in the bone marrow to first perceive and then abet other white cells in attacking cancer cells. While the surgeon's scalpel helps natural body defenses by the obvious tactic of reducing what doctors call the tumor burden that the defense platoons have to cope with, both radiation and today's cell-killing drugs exert a deterrent effect on our natural defense against cancers. Thus, by the time a new weapon, such as heat, has been brought into play, the odds against its success are frequently formidable.

Dr. Storm told me, "Ever since the American Cancer Society meeting, we've been besieged with calls begging for treatment of end-stage cancer patients. But many of them are too debilitated to stand the heat treatments which would not substantially benefit them."

The California surgeon, like his colleagues in hyperthermic research, knows that millions of dollars will have to be spent before the optimum combination of *early* heat treatment *with* radiation or drug therapy can be determined as well as the discovery of which tumors are most susceptible. Like their oncologist colleagues facing the leukemias, the surgeons and radiotherapists sorting out the hows and whens of heat therapy need more knowledge; but their knowledge will come not from flasks of growing cells and studies of DNA but from research clinics where the cost of studying one patient on combined heat and radiation therapy for a year can run to $11,500.

The lesson of early applications for new forms of treatment can be seen in the stunning results recently reported for breast cancer when multiple drug therapy is started before any signs of tumor recurrence have appeared.

The studies on chemotherapy of leukemia by 1970 had shown that drugs worked best when several could be given that attacked malignant cells in different ways, at different phases of their life cycles and when fewest were circulating in the blood. It turned out that the sheer number of cancer cells in the body was critical for successful drug treatment because, like all living things, leukemia and other cancer cells occasionally undergo changes in their master molecules of DNA; and, when such changes confer immunity to the cancer drug used against the cell, its progeny proliferate despite drug therapy and the patient dies. The larger the number of cancer cells, the greater the chance of resistance to drugs developing among them.

By the mid-seventies, then, with several drugs available that had shown activity against breast-cancer cells, chemotherapists were wondering whether their new agents might perform better right after the mastectomy when an absolute minimum of malignant units would have escaped the scalpel and be ready to colonize other tissues. The surgeons weren't terribly eager to expose their recuperating patients to the rigors of treatment with cyclophosphamide, methotrexate, and fluorouracil, which could add nausea, hair loss, and other unpleasant effects to the psychological and physical malaise of the loss of a breast. However, in Milan, Italy, Gianni Bonadonna, M.D., decided that the extra risk for women who had cancer cells in their axillary lymph nodes and were also young enough to be ovulating regularly warranted a trial of the three drugs before there was any indication they were needed to save the patients' lives.

The latest report from Dr. Bonadonna at the Istituto Nazionale Tumori, published in *The New England Journal of Medicine* a year ago, amply confirmed his hunch. Reporting on 449 patients, including controls who received no drugs right after surgery, Dr. Bonadonna said that more than three out of four (77 percent) pre- and post-menopausal women with three or more axillary nodes invaded by breast-cancer cells were alive and free of cancer five years after their operations.

A few years after the Italian studies were started, a group of thirty American cancer-research centers known as Cancer and Leukemia Group B commenced a comparable study with the three drugs on a comparable patient population. That team, supported by the National Cancer Institute and under the direction of James F. Holland, M.D., of Mount Sinai Medical Center in Manhattan, and Richard G. Cooper, M.D., of Buffalo General Hospital, has recently reported better results than they achieved with the three-drug (Bonadonna) schedule when they gave two more drugs as well. Last May, Dr. Holland reported to the American Society of Clinical Oncology meeting in Washington that 126 women out of 152 were free of breast cancer after four years. Dr. Holland said that after ten years with the old, conservative treatment only 15 percent would have been free of disease. He obviously expects the early-treatment group to do much better than that. The new form of therapy, not involving hospitalization, which is virtually certain to become standard for women showing cancer spread to the nodes at mastectomy, requires six weeks of drugs administered within a month of surgery. This is followed by two weeks of drug treatment each month for the next year.

(In another Italian experiment, traditional and less radical surgical approaches were compared. In a seven-year study by the National Cancer Institute in Milan, Italy—involving 701 women with breast cancers, similar as to size of tumor, lymph-node involvement, ages, and menopausal status—about half were treated by Halsted radical mastectomy: complete breast removal with all lymph nodes excised from the armpit region, with extensive removal of chest muscle. The remaining half received quadrantectomy, removal of the breast segment containing the cancerous lump, plus removal of lymph nodes and some muscle tissue. Radiotherapy and drug treatment were used in similar ways in both groups. The Italian team, headed by Umberto Veronesi, M.D., reported in *The New England Journal of Medicine* that there were no statistical differences between the groups in being disease-free or in overall survival. They concluded that, for cancers less than four-fifths of an inch in size and with no palpable lymph nodes, mastectomy appears to involve unnecessary

mutilation and gives no better results than less drastic, or segmental, surgery.)

The brief history of a major advance in drug treatment of cancer offers some insight into why progress against the disease appears so sluggish despite the billions of tax dollars spent. When you ask Frank J. Rauscher, Jr., Ph.D., senior vice president for research of the American Cancer Society, about the seeming snail's pace of progress, he says, "Once a new form of therapy appears promising in the laboratory, it takes another three or four years to prove out in the clinic. Compared with heart attacks and strokes, cancer is a relatively slow killer and so it takes time before we can prove we have a better weapon against it. Add two more years before the new treatment is widely available and then plug in another five years before we have the mass statistics on long-term survivals that enable us to claim a real advance. You're talking at least a decade from the mouse to the reduction in mortality."

In fact, the past decade has seen a number of spectacular improvements in cancer treatment; but most of them, like the leukemia progress, have occurred in rarer forms of the disease. For example, five-year survivals in Hodgkin's disease jumped from 34 to 66 percent in white males, from 48 to 69 percent in white females; while comparable figures for larynx cancer rose 18 percentage points, primarily because of improved techniques of radiation therapy. Blacks have not done as well in the survival numbers. Harold P. Freeman, M.D., director of surgery at New York's Harlem Hospital, recently cited a study he had done there. Said Dr. Freeman, "I found that half of 165 patients with breast cancer who were poor and black were also deemed incurable at admission and that their five-year cure rate was only 20 percent." The National Cancer Institute documented a five-year survival rate in all types of cancer at 30 percent for blacks when the rate for all Americans was 41 percent. (The rate for all Americans is now 45 percent.)

The trouble with citing improvements in cancer survivals over a decade is that the commonest killers have not yielded much ground. The American Cancer Society estimates that lung and bowel cancer will account for well over one-third of the 420,000 U.S. cancer deaths this year.

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Marjorie K., fifty-seven and married to a retired businessman in Maplewood, New Jersey, commutes daily to her job at a Manhattan travel agency. Both of her parents had died of cardiovascular disease in their forties, so she had no cancer history in the family to motivate her visits to NYC's Strang Clinic-Preventive Medicine Institute on Thirty-fourth Street. She went for the comprehensive checkup early in 1966, in 1968, in 1969 and then skipped six years. In the interim, Strang began offering patients a method for detection of colorectal cancer that could supplement or substitute for the insertion of the tubular viewing device, called a proctosigmoidoscope, that enables doctors to examine the final twelve inches of bowel, the commonest site of polyps that all too frequently turn into invasive cancers.

In January 1975, and again in May 1978, Marjorie K. chose to perform her own examination by taking advantage of a pharmaceutical company's kit for examining her feces for the presence of clotted blood, a tell-tale sign of one or more polyps in the bowel. To avoid the uncomfortable proctosigmoidoscope, she had to stop eating meat and dine on high-fiber foods for four days and take stool samples from the last three days to the Clinic.

The 1975 test was negative for occult blood; but, three years later, the results were positive. Now there was good reason to undergo the scope examination during which a polyp was seen, snipped off, and sent to the pathology lab. It proved to be a localized cancer that was just starting to invade adjacent tissues. By the twenty-fourth of May, Marjorie was on the operating table at Memorial Hospital for removal of a segment of her colon and, to be on the safe side, her ovaries and Fallopian tubes as well. Rechecked in 1979 and 1980 by scopes that can reach farther up, thanks to development of optic fibers that can carry light around the curves of the bowel, she has received reassuring news of no new polyp development.

Sidney J. Winawer, M.D., chief of gastroenterology service at the Memorial Sloan-Kettering Cancer Center in New York, told me, "In screening tests of people over forty, there are suspicious findings (i.e., polyps) in one out of twenty and cancer is diagnosed in one out of fifty. In screening tests at Strang and at the University of Minnesota, four out of five cancers are found early, while they are curable; but in the population at large, only two out of five are discovered that early. It would appear that use of the fecal-blood test and sigmoidoscopy every year and every three years, respectively, for everyone over forty could at a stroke double the present rate of five-year survivals."

For patients with a family history of bowel cancer, the risk is much greater, the experts agree, and their frequency of testing should be higher and start earlier. "When several family members have had polyps or colorectal tumors," said Israeli Dr. Paul Rozen, "testing should start in the mid- to late twenties; if one family member had them, testing should start at age thirty-five and continue annually ."

Many people associate the cure of colorectal cancer with the need for an opening into the lower abdomen and the wearing of a colostomy bag; but, thanks to improved technique by surgeons, most patients today, like Marjorie K., can maintain normal bowel habits.

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For women, as their smoking became socially acceptable, the lung-cancer death rate burgeoned from five per hundred thousand in 1952 to eight in '69 to seventeen in '77. Health authorities expect the mortality from lung cancer in women to climb even faster as they enter occupations that expose them to more radiation, chemicals, and other cancer promoters.

Heavy use of alcohol, too, increases the risk of cancer of the mouth, lips, throat, and tongue, and the exposure of these tissues to tobacco smoke multiplies the risk. A recent report from the Veterans Administration Medical Center in East Orange, New Jersey, and the American Cancer Society indicates that not only do whiskey, gin, rum, and vodka play a role in oral tumors but that as little as a six-pack of beer or a quart of wine daily involves as much risk (about a dozen times that of the teetotaler) as 10 ounces of 80-proof booze.

There's no need to rehearse yet again the links between smoking and cancer of the lung, but two points should be emphasized, one anatomical and the other regulatory. First, the lung air sacs are surrounded by a very large number of tiny, thin-walled blood vessels called capillaries. Some physicians feel that this extra vascularity in large fact accounts for the frequency with *(Continued on page 354)*

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OUR WINS AGAINST CANCER

(Continued from page 353)

which lung cancer spreads by blood-borne metastases to distant organs such as the brain, liver, and other vital tissues. Second, despite prodding from the American Cancer Society, the U.S. Food and Drug Administration has, since 1978, held to the position that additives to tobacco, unlike food colorants and flavorings and preservatives, need not be revealed by the cigarette companies and so cannot be checked in their original or incinerated states for carcinogenicity. The U.S. government in its war against cancer thus makes an exception for the inhaled products of cigarette combustion that it denies to artificial sweeteners.

Lung-cancer research, generally, has focused on three areas. One carried on at a number of cancer centers, notably those at the Mayo Clinic in Rochester, Minnesota, and New York City's Memorial Sloan-Kettering, has enrolled smokers to cough up lung-cell samples several times a year so that they can be examined for signs of malignant change. If early changes are seen, the patient can be warned to stop smoking immediately and be subjected to more frequent chest X-ray examinations in an attempt to either halt the promotion of the tumor or, at least, to catch it when it is small and operable.

A second approach has been the attempt to administer chemicals that render large tumors that cannot be disentangled surgically from vital blood vessels and nerves more sensitive to radiation therapy. Several compounds are currently being tested in lung and so-called head-and-neck cancers; both are limited for treatment by how much radiation the adjacent vital tissues can stand.

Third is the effort already mentioned to enhance the body's natural defense against tumors. Though the natural product interferon, discovered in England almost twenty-five years ago as the body's main defense against virus infection, has received the widest attention in the press, initial trials were not scheduled against lung cancer. The reason was simple. Until the arrival of genetic-engineering techniques for production of interferon via bacteria transplanted with the interferon gene got underway last year, it seemed to those allocating desperately short supplies that other tumors offered more likely targets. But the promise shown by interferon—a "biological response modifier" rather than a cell-killing drug—in the bone cancer (osteogenic sarcoma) of youngsters has yet to produce a "breakthrough" for the targets chosen, i.e., recurrent breast cancer, melanoma that has burrowed down into the viscera from the skin, multiple myeloma (a cancer of the body's antibody-making cells), and some forms of lymphoma (yet another cancer of immature white blood cells). Despite a dearth of spectacular results, interferon has been characterized by Dr. Rauscher as "doing better at this stage of its development than any other anti-cancer agent has done." Oncologists working with interferon in the specially designated centers conducting the first clinical trials hope that the increased supply provided by genetic engineering will improve results. These, at best, are running about 20 to 40 percent of all patients throughout the world showing improvement while on the compound.

Another "biological response modifier," thymosin, is now also being produced by gene-implanted bacteria. It has shown some promise by helping to prolong disease-free periods when given with chemotherapy against one of the most rapidly lethal forms of lung cancer and with radiation therapy against cancers of the mouth, throat, and other head-and-neck tissues.

To understand the radical difference between radiation and chemotherapy on the one hand and the biological response modifiers (BRM) normally present in the body on the other, one has to appreciate the enormous progress in the past decade in understanding how the body normally fights cancer.

To begin with, cancer cells behave differently from normal cells. Even when grown in laboratory glassware, they are an unruly mob. When normal cells are cultured in Petri dishes, their multiplication halts when a single layer of cells covers the bottom of the dish; in the body, bone does not grow where skin belongs; and when the healing edges of a wound meet, replication of cells stops. Cancer cells, on the other hand, show no such inhibition, continuing to grow right over the tops of their neighbors in the dish or the body.

Not only do cancer cells lack or ignore the body's signaling system, but they have been found to carry on their surfaces distinctive chemical marks of strangeness or foreignness called tumor antigens. It had been shown in the 1960s that the class of white blood cells known as lymphocytes could recognize these antigens and take steps to destroy the undisciplined tissue units threatening the body's social organization.

"The best form of cancer prevention is still in the home, not in the lab"

Scientists later established two major classes of lymphocytes, so-called B cells that produce antibodies and T cells that do not. The immunologists knew that in some way the two types of lymphocytes communicated with each other, performing their special functions to rid the body of bacterial and viral infections, to chew up poisonous molecules such as venoms, and to control cancerous growth. The two overriding problems for cancer researchers on the immunologic front were how the lymphocytes worked sometimes and why they didn't destroy cancers before being themselves inactivated.

Less than twenty years ago, Robert A. Good, M.D., Ph.D., then at the University of Minnesota and more recently at NYC's Memorial Sloan-Kettering Cancer Center, laid the groundwork for today's studies of BRM. He found that the thymus gland, a small knot of cells located under the breastbone, played a critical role in developing immunity. The thymus, unlike any other gland in the body, is larger during childhood than it is later in life. The T class of lymphocyte defenders, he found, cannot function unless they are directly exposed to secretions of the thymus, and a child born with a defective thymus quickly succumbs to infections normally controlled by the interaction of the T (for thymus) and B cells. The necessary maturing of T cells produced in the bone marrow is still incompletely understood; but, in 1965, the late Abraham White, M.D., and Allan L. Goldstein, Ph.D., at the Albert Einstein College of Medicine in New York isolated thymosin, a BRM now known to participate in the immune maturation process and a major product of the thymus gland.

Dr. Goldstein, now chairman of the department of biochemistry and professor of biochemistry at the George Washington University School of Medicine in Washington, DC, recently reported, "We've found that levels of one form of thymosin are extremely high in newborn children and decline significantly with age and with specific diseases. This new evidence provides the first direct link between thymosin and the decrease in immunity that occurs with age." The most common forms of cancer, of course, occur predominantly in the later decades of life.

Researchers have been able to sort out at least five classes of thymus-dependent (T) lymphocytes: One class is able to attack and kill "foreign" cells; another class acts to alert the system; and still another turns it off by shutting down replication of the effector and killer lymphocytes before they damage the body's own structures. Interferon, too, seems to be involved in these complicated interactions. According to one theory, it enhances the action of the killer lymphocytes.

Killer lymphocytes have acquired an exciting potential as a result of researchers' new abilities to clone or grow pure strains of cell types with the aid of a recently isolated lymphocyte growth factor known as interleukin 2, discovered at the National Cancer Institute in Bethesda, Maryland, in 1975. Immunologist Steven Gillis, Ph.D., of the Fred Hutchinson Cancer Research Center and the University of Washington, Seattle, said, "Investigators have adapted these (cell culture) methods to the problem of human leukemia and have generated T-cell lines from leukemic patients that have the capacity to recognize and kill that patient's own leukemic cells . . . perhaps the most beneficial application of such studies would involve harvesting T cells from the blood and tumor cells of a cancer patient prior to the start of conventional therapy, cloning those T cells that have the capacity to kill the tumor cells, and then growing large numbers of those cells in tissue culture for immediate use in treating the patient (along with drugs, for example) and then freezing the killer cells for use at a later date if the patient relapsed."

There are today, in short, expectations founded on data generated with our cancer billions that doctors will be able to choose high-risk members of the population and take steps to beef up their natural defenses against cancer that can be expected to develop at some point in the future.

While the cancer-preventing pie is still being sliced, the results to date offer real hope of more successful and less traumatic cancer treatment in the next five years. For those who eschew colon polyp examinations and prefer to double up their cancer risk by smoking and heavy drinking, the odds against dying prematurely may be getting shorter; but the best form of prevention is still in the home, not in the lab. It's you. ▽

COLD-WEATHER PROBLEMS

(Continued from page 318)

to retain moisture such as Dead Sea salt, sea-salt extract, lactic acid, and urea; although doctors are divided on the question of whether *chronic* use of urea creams damages skin.

Hands are especially vulnerable in cold weather, susceptible to eczema, an environmental problem caused by low humidity, cold, irritating chemicals, or frequent hand-washing. Doctors recommend rinsing off detergents well, using a soap substitute, which removes less skin lipid; always follow with a lubricating cream, preferably one with urea.

Frostnip and frostbite affect people waiting for buses as well as skiers and ice skaters. *Frostnip* is marked by numb white areas (typically, on face, ears, nose, fingers) and can be avoided by not washing the face just before going out. *Frostbite* can occur when temperatures—or the wind-chill—go below freezing; or instantly, when bare skin touches cold metal. Warning signs, usually to extremities, include redness, burning, numbness, then a patchy white. Drinking alcohol (which dilates blood vessels) and smoking (which does just the reverse) are bad habits that should be avoided in cold. If you suspect frostbite, don't rub skin with snow or stand in front of a heater. Get inside, warm up gradually; consult a doctor immediately.

Itching is caused by cold, dry (also very hot) climates—or rapid temperature changes; when it leads to scratching, it can become serious. Chronic rubbing and scratching may enlarge cutaneous nerves, making them prone to future itching. Middle-age people, as they begin producing less skin oil, commonly suffer from *winter itch.* A doctor can help unravel the complex physiologic and psychological factors of itching and prescribe treatment. Doctors advise against self-treatment with topical over-the-counter anesthetics (ending in "caine" or "dryl"), because allergic reactions can occur. For relief: quick, cool, mild bathing helps; the worst cleansing program for skin in winter, say doctors, is hot soapy water. ▽

WATER

(Continued from page 323)

It will pay for itself over a period of time in improved skin and hair behavior, and in savings on soap and soap products.

If you live in a hard-water area, make sure that your hairdresser uses "conditioned" water for all washing, setting, coloring, and permanent-waving jobs. If you wash your own hair, use soapless shampoos and get into the habit of adding bath oil, gels, borax, or baking soda to your bath . . . all to help "soften" the water . . . and your skin at the same time.

If water in the form of rain is a frequent part of your life, and you have curly or "texture-y" hair, the air's mistiness may well give your hair extra body. If, on the other hand, your hair is fine, you'll be fighting constant lankness. Yours is definitely the climate for a body perm; high humidity gives perms an extra boost. And what you lose in hair troubles, you probably gain in fresh, dewy skin. Exposure to a moist environment, especially a warm one, is good for most skin. More moisture plus natural oils plump out skin, giving it a smoother appearance. ▽

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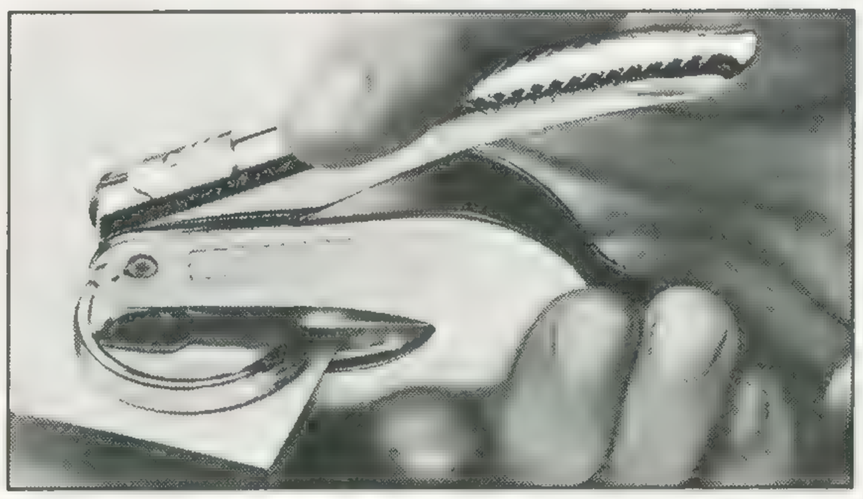

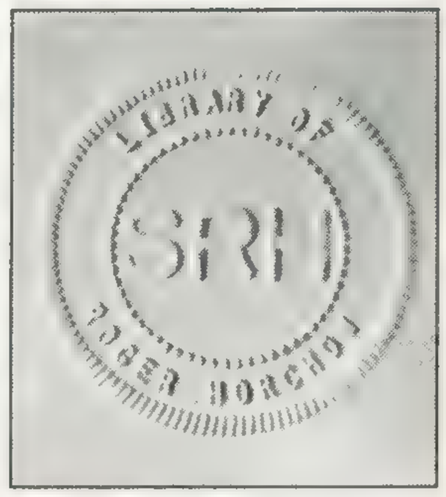

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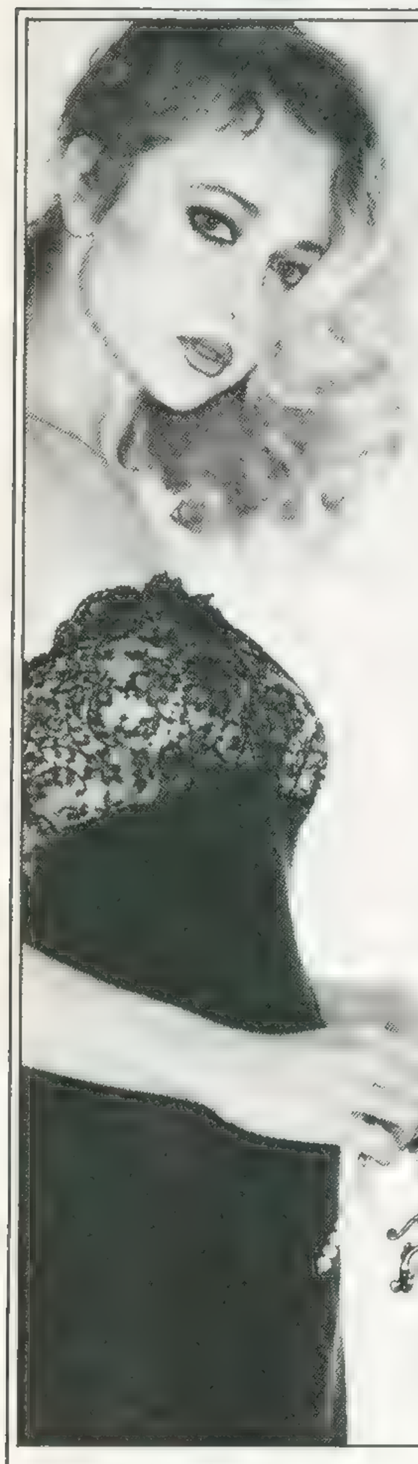
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MILAN KUNDERA

(Continued from page 302)

tive. And, in view of the tremendous importance you attach to retaining our memory of the past, your wariness of technology, your distrust of the future, one might indeed call you an extremely conservative writer. Do you accept that label?

MK: Yes, but only on the condition that we redefine the term "conservative." If you consider the etymology of the word it means "to preserve things, to preserve values." So in our times this conservative position that seeks to *preserve,* to *save* in the face of accelerating amnesia is in fact very *nonconformist.* Therefore it is the absolute opposite of the word "conservative" as it is used in politics, where it always refers to someone who is highly *conformist.* Conformity in our time is the *forgetting* of the past. One might even say that those who acquiesce to the banal status quo of the present are the *reactionaries,* while those who oppose the deterioration of life by preserving the memory of the past might be the *radicals.*

FG: Okay. Let me persevere with the radical-conservative paradoxes of your work. I find your view of sexuality as conservative as your emphasis on the primacy of pear trees over tanks. There is an almost obsessive fixation on the sex act in your last two books; rarely has a writer been so metaphysically obsessed with sexuality since Sade, yet the sex is generally sad, tragic, cynical, empty, leading only to misunderstandings and an increased sense of the absurd. Would you agree that both these books are variations on the absurdity of the sex act?

MK: Hmmmm. I'm not sure . . .

FG: Take Jan, in the final episode of *The Book of Laughter and Forgetting,* who at the age of thirteen already "knew what it meant to be bored with the female body." Or Tamina's determination to remain untouched by men after her husband's death in order to better preserve his memory. Or your marvelously derisive descriptions of the group sex which thrives with equal cynicism on both sides of the Iron Curtain. All that gives me a highly accurate and moral picture of sexuality in our time, but a very puritanical one . . .

MK: Ah there, there I must stop you. Your observation is well-founded but it's something of a shock when you use the term puritanical. In reality I am not a dissatisfied puritan but rather a dissatisfied hedonist. I'm a hedonist who is dissatisfied with contemporary approaches to eroticism. One of the central motifs of *The Book of Laughter and Forgetting,* I suppose, is the nostalgia for a lost eroticism . . .

FG: Are you talking about our loss of taboos?

MK: Of course. True eroticism can only exist when there is a certain tension between that which is taboo and the possibility of going against that taboo. And that's one of the gravest errors of the present movement towards sexual liberation. We're surrounded by false liberators who think they're taking a stand against puritan morality, when in fact they're destroying eroticism. Just think of the taboo lifted from nudity. The real catastrophe there is for the hedonist, not for the puritan. *The Book of Laughter and Forgetting* raises the tragic possibility of the end of all eroticism, and I think this end is possibly very near.

FG: Somewhat as in your book's final image, when you write about the French nudists on the beach, "their genitals staring dully, sadly, listlessly at the yellow sand."

MK: Precisely.

FG: I noticed that one of the few *happy* moments in your book occurs when a woman—Edwige—says to her lover that the sex act has very little importance except as a confirmation of friendship. And her lover is blissfully relieved to hear her say it. And one of the few redemptive moments in the novel occurs in its last chapter, when Jan goes to see his dying friend, Passer. Are you saying that our culture is putting undue stress on the importance of a sexuality, that has gone stale through de-eroticization and overlooking the importance of friendship in our lives?

MK: Yes . . . now that you say it, Jan's act of friendship at the book's end gives a balance to the entire story, makes that ending possible . . . without it all would be too harsh.

FG: You keep being taken aback by the assumptions I draw from your book. So you may be shocked again when I tell you how profoundly pessimistic your work strikes me, disturbingly pessimistic. One feels that you've left one sort of hell—that of authoritarian socialism—to enter the inferno of Western permissiveness, a terrain almost as devastating to human relationships as the authoritarianism you've left behind. You give us no hope. You give us No Exit.

MK: I didn't think I was gloomier than other writers. I certainly have very few illusions about the world we live in.

FG: What interests me is that the other dissidents who've crossed to us from the Iron Curtain—I'm thinking of Joseph Brodsky for instance—find such a paradise in the Free West that they keep defending it against all criticism. Whereas you seem as critical of the culture of the Free West, with its nudist permissiveness, its hedonism, the chic nonsense of its French structuralist theories, as you were of the Socialism you left behind . . .

MK: Perhaps. I must attack snobbism everywhere.

FG: Moreover the other great pessimistic writers of the century—Kafka, Bruno Schulz, Beckett—express an almost religious resignation to the world's absurdity which is metamorphosed into a kind of cosmic humor. And another great pessimist exile, Nabokov, at least offers us a philosophy of redemption through art. You don't even give us that. Do you really think the situation is so hopeless?

MK: These are very delicate questions. When one starts explaining certain issues too clearly they're suddenly rendered simplistic; such oversimplification can destroy a book. You see, I don't like literature that is "philosophical" in the sense that the philosophy precedes the work, which is the case in the novels of Camus or Sartre or even Malraux. You always have the feeling that their philosophy preceded their work . . .

FG: That their *thèse* precedes their *roman?*

MK: Exactly. They start with a thesis, a very clear vision of the world, and go on to describe it. I don't much like that sort of literature because I always feel these writers are discovering nothing that they didn't know already. I've always felt that Camus didn't say much in *The Stranger* which he hadn't already said previously in *The Myth of Sisyphus.* All the writers I've mentioned are men who have a clearly defined philosophical system. That's not at all true of me. Although I read philosophy and much enjoy asking myself philosophical questions, I can't say that I have a fixed and exact system of opinion or a distinct and certain vi-

sion of the world. I only have a host of questions to ask about it. So I may be very pessimistic, but I prefer to remain ambiguous about it. Furthermore I'm always a little surprised by what I write, since it's not only my opinions but also my more subconscious thoughts that determine my work. So I stand a chance of always being surprised by my own text, no? I can even be surprised by my own pessimism and ask myself why, right?

FG: You're hinting at the possibility that the difference between mediocre art and great art might be that in the best art the artist surprises himself.

MK: Yes. That's exactly right. The essence of the good novelist is to surprise himself.

FG: And you prefer to remain equally ambiguous in your political views. You're equally wary of expressing your ideas within any established framework of ideology.

MK: Quite so. Ideologically I'm an agnostic, a skeptic. And perhaps unlike Brodsky or Solzhenitsyn, as you suggest, I'm neither prosocialist or antisocialist, I'm equally skeptical of Marxist and anti-Marxist vocabularies.

FG: Yet your early training as a young Marxist keeps feeding you the metaphors about good and evil that abound in *The Book of Laughter and Forgetting,* metaphors which ironically are also drawn from religious imagery, such as the "angels" which recur in your novel. Were you raised in a Catholic or a Protestant family?

MK: I came from a family of atheists who were not in any way allergic to religion. Let's say they were not true atheists, but more simply agnostics. Paradoxically, because of that, and because I saw religious belief persecuted in my country, I've always felt a considerable interest in religion and theology, and even a great fondness for it, without myself being able to believe. You might almost call it the love of a non-believer for religion. And what I've read of theology would fall into the Catholic rather than the Protestant tradition—St. Augustine, St. Thomas, and further back than that.

FG: Could you explain the paradoxical metaphors in *The Book of Laughter and Forgetting* in which the so-called angels stand for the forces of evil?

MK: I'm always struggling against our culture's overly simplistic view of good and evil. I believe there's a considerable conspiracy between the two. Much evil begins as great faith in the good. In the case of communist ideology, for example, I consider it an "angelic" ideology which promised universal good, universal morality, the solution to all of mankind's problems . . . in its early revolutionary state it was an ideology that saw itself as highly poetic, it produced a society with a great deal of charm . . . then all of a sudden the song of the so-called angels became diabolical . . . . To anyone who knows the events of the last few decades in Czechoslovakia, don't you think I've made myself clear?

FG: Perhaps too clear for your comfort. Could you talk about other important early influences on your writing, besides the communist ideology that pervaded your youth and your reading of theology?

MK: Well one of the reasons why I feel so comfortable in France is that my initiation into art, when I was very, very young—say twelve, fifteen years old—came solely through French modern art. The first great influence on my development was my encounter with Surrealism, the French brand of it. Later I was very strongly drawn to French novelists writing before the nineteenth century, whose approach to the novel was entirely different from that of Balzac and his successors. Their idea of the novel seemed much *freer* to me than the nineteenth-century variety. I'm thinking of Rabelais, with his enormous vitality and wealth of form. And in particular of Diderot's *Jacques le fataliste,* a little-known book which is one of the greatest works in the novel genre. It's much influenced by Sterne's *Tristram Shandy* but I think *Jacques le fataliste* is better than *Tristram Shandy;* for once, it's the pastiche that outshines the original.

FG: What sort of work schedule do you set for yourself as a writer? Do you sit down to write at a fixed time every day?

MK: My schedule is highly irregular because my life is highly irregular. I work every day, but that doesn't mean I write every day. There are long periods of time when I don't write at all. I try to avoid the stereotype of the artist who works constantly. Writing can get to be nothing more than a bad habit. The sort of writer who thinks he's *obliged* to write always manages to come up with something, and it can on occasion be very bad. I feel that a writer should not write many books, that you should limit them in number to what a reader who likes your work could reasonably be expected to read—all of which means that I've perhaps already written too many.

FG: And when you're working, do you write it out by hand, or do you type?

MK: I either type or dictate—to my wife, Vera. She types it out, and very fast. A whole short story might be dictated in a day, everything, like a first impulse, so that I have an image, an idea of the whole. Later I work out the details, very slowly. That part takes a very long time, but first I have to have a very quick view of the whole.

FG: Milan, you didn't write your first novel until the age of thirty-eight. Do you think it's better to wait a while before writing a first novel? There are so many precocious writers, particularly in the United States, who publish their first novel at twenty-two or twenty-three. Is there something to be said for beginning one's career as a novelist a little later in life?

MK: I think so. In my opinion, the novelist stage of life begins at thirty-five. That's my personal theory, which could, of course, be disproved by writers who *know* how to produce good novels even earlier. One must be fully adult to write a novel, because it requires a considerable experience of life. The novel is the art of synthesis; one must be familiar with a lot and know a lot. That's the first reason. The second is that writing a novel requires a certain attitude with regard to the world which also comes only with adulthood. It's an attitude of irony, of stepping back a bit from oneself, a certain non-egocentrism, a great curiosity regarding others—all of which is really not the position characteristic of a *young* man, who is instead always much more involved with himself, and much more lyrical, wanting to express *himself.* I think those characteristics correspond to a certain *biological* age. But all this is an entirely personal theory.

FG: So yours is a fairly traditional view of the novel. It should be a philosophical work which creates a world of its own and which requires a great scope of knowledge and philosophical notions as well as emotional maturity.

MK: Yes.

FG: Do you have any conception, any *image* of your ideal reader?

MK: No. None at all. But mine is quite a peculiar situation. In Prague, in the final years before the '68 invasion, *(Continued on page 358)*

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MILAN KUNDERA

(Continued from page 357)

I had quite a few well-defined, visualizable readers. I lost them rapidly and completely; I was suddenly without any public at all, since my existence was no longer officially recognized. Then, suddenly, I acquired a new group of readers, this time foreign. But while my public changed completely, nothing changed in my writing. Ultimately, I believe that not knowing who my readers are gave me a sort of freedom, because a writer tends subconsciously to write with those people in mind, and, subconsciously, they censor you. Devoted readers, too, can be censors. Without realizing it, you the writer are already considering public response, in particular, negative response. You start to cheat. You consider yourself as rewarded for what you have said. At the point when I lost my Czech readers, my reaction was, oddly enough, "Whew!"—one of relief. I didn't consider it to be a disaster. After that, my public came from numerous other countries; it became an entity so abstract, so vague that I couldn't even try to predict reaction or taste. Then, suddenly, I understood . . . a writer's *true* public must be kept completely abstract. The writer must always write for *everyone, always;* he wants to be understood anywhere at any time. Sartre's *littérature engagée*—the idea of influencing a concrete, specific public—is *absolutely* foreign to me. It ultimately reduces literature to journalism.

FG: But you can't deny that you're aware of having a new public, a large international one.

MK: Yes. I am no longer in the virgin position of the writer who has no readers. I was rendered virgin by the events of '68 in Prague and remained that way until our arrival in France. During that time, I literally lived without any public whatsoever. That has all changed now that I once again know who my readers are, now that I am confronted with their concrete reactions.

FG: Most contemporary novelists who're branded as experimental post-modernists, as you and Italo Calvino are, seem to believe that the power of literature comes in great part from its power of *mystification.* They want to *confound.* They give evidence of an almost sadistic eroticism. They cast themselves into the role of sadistic lover towards their loving readers. Do you play that role?

MK: No. Although I do think that the sadistic impulse is a very strong one for me too. It figures in my stories, where there may be a great deal of sadism. But I don't think it enters into my relationship with the reader. On the contrary, I prefer to be clear rather than to confound. Important issues are complicated enough. The ideas one wants to express are already so complex that one must be twice as clear to give them life. One always risks making simple things too complicated. I don't like that. I prefer instead to make clear those things which are highly complex, while retaining their full complexity. That's why I'm always a little suspicious of the contemporary writers who *seek* to be complicated. I suspect them of being fundamentally simplistic.

FG: Milan, notwithstanding your enormous debt to French culture, and the warmth with which you've been received by a nation noted for its hostility to foreigners, there is much in your last book that is a stinging parody of contemporary French life, such as your pastiche of French semeiological theories in the chapter on Ionesco's *Rhinoceros.* And you've described France in a recent interview [with Philip Roth, *The New York Times Book Review*] as a country "which suffers from the lack of great historic events," a country which "revels in radical ideologic postures which are the lyrical, neurotic expectations of some great deed of its own which . . . will never come." Is there a streak of the perpetual satirist, parodist in you that will make you deride any culture you live in?

MK: I never think of moving away from France. I'm happy here. I've been very warmly welcomed from a personal, human point of view—spectacularly so in fact. And always when I speak ill of France—because the temptation in me to criticize *any* culture is very, very strong—immediately afterwards I say to myself, just a minute, you're very happy here. ▽

ON KAFKA AND CHAOS

(Continued from page 305)

Karl Rossman is constantly being disturbed by everyone: his clothes are sold; his only picture of his parents is taken away; there are boys boxing beside his bed in the dormitory, and, every now and then they fall on him; he is forced to join the household of the hoodlums Robinson and Delamarche, with the result that even his sleep is punctuated by the signs of the fat Brunelda.

It is likewise with a violation of privacy that Joseph K.'s story begins: two unknown men appear and arrest him in his bed. From that day on, he will never again feel himself to be alone; the tribunal will follow him, watch him, speak to him. His private life will little by little disappear, swallowed up by the mysterious organization which is stalking him.

Those poetic souls who proclaim the merit of leading crystal-clear private lives and of abolishing secrecy don't know what they're suggesting. Totalitarianism begins in much the same way as Kafka's novel *The Trial:* you are taken unaware in your bed, just as you were once by your parents.

There has been much discussion as to whether Kafka's novels are the projection of personal, private conflicts or an objective description of the "social machine."

The Kafkaesque is not limited to either the public or private realm: it encompasses both. The public mirrors the private and vice versa.

6.

The family is not the only microcosm in which one can study the Kafkaesque; there are also social organizations, most notably the office.

Kafka's principal characters are often allegorical projections of the intellectual, but Gregor Samsa is nothing of the kind. When he awakens one morning transformed into a monstrous bug, his one concern is to determine how, given his condition, he can arrive for work on time. His only thoughts are dictated by the obedience and discipline his job has inculcated in him. He is an *employee,* as are all Kafka's characters—an *employee* conceived not only as a sociological type (as would have been true in Zola) but as a human possibility, an attitude, an outlook on the world.

And in this bureaucratic world, there is no initiative, no inventiveness, no freedom of action. There are only orders and rules. *It's the world of discipline.* Furthermore, the functionary is part of a greater administrative body whose purpose escapes him. *It's a world in which actions have become mechanical* and where people don't understand the meaning of what they're doing. Lastly, the functionary deals only with anonymous entities and files. *It's the world of the abstract.*

To set a novel in this world of discipline, of the mechanical and abstract, where the only human adventure is promotion from one office to another, seems contrary to the very nature of poetic fiction. How did Kafka manage to transform this colorless, anti-poetic raw material into fascinating novels?

The answer is provided in a letter he wrote to Milena: "The office is not a dull institution; it is more closely related to the weird, to the supernatural, than to the dull." That sentence contains one of Kafka's greatest secrets. He was able to see what no one else could: not only did he appreciate the enormous importance of bureaucratic phenomena for man, for his future and for the human condition, but also (and which is even more surprising) the poetic potential contained within the robot-like nature of office life.

But what does it mean to say that office activities are rooted in the weird or supernatural?

The engineer from Prague could answer that. A mistake in his dossier put him officially in London; he was therefore left to roam through Prague, a veritable *ghost* in search of his *lost body,* while the offices he visited looked more and more like an *endless labyrinth* stemming from an unknown *mythology.*

Because of his ability to see the supernatural side of bureaucracy, Kafka produced what had once seemed unthinkable: he transformed a fundamentally anti-poetic subject into highly poetic novels. He took a most ordinary story about a man unable to get the job he wanted (the plot of *The Castle*) and made of it a work on a mythological scale, an epic of unprecedented beauty.

Having expanded the office as setting until it became a whole world, Kafka had, without realizing it, produced the image which so intrigues us now because of its similarity to a society he never knew—that of Prague today.

The totalitarian State is in fact nothing more than a single, huge instance of office management. Since all labor is socialized, members of any and all professions are merely *employees.* A factory worker is no longer a factory worker, a judge no longer a judge, a store owner no longer a store owner, a priest no longer a priest; all are government functionaries. "I belong to the tribunal," the priest tells Joseph K. in the cathedral. The lawyers also belong to the tribunal. No inhabitant of Prague today would find that surprising. He knows that he would be no better defended than Joseph K. His lawyer is likewise there to serve the tribunal, not him as defendant.

7.

Kafka prophesied nothing. He simply saw what was "hidden somewhere behind." He was unaware that his vision was also a premonition. He had no intention of showing any particular social system for what it really was. He merely shed light on certain mechanisms which he knew about from his own personal experience of man, not suspecting that the future course of history would put them into operation on a grand scale.

The hypnotic stare of power, the desperate search for one's crime, the fear and pain of being an outcast, the obligation to conform, the nightmarish potential of reality, the ceaseless violation of one's privacy—all of these experiments run on mankind by history in its immense laboratory were already described by Kafka in his novels.

The similarity of real totalitarian states and Kafka's "poem" will always be something of a mystery. It bears witness to the fact that the poet's art is, by its very nature, incalculable and paradoxical.

The paradox in Kafka is the following: the social, political, and prophetical implications of his work are due to its very indifference toward political and social questions, to its irreducibility to any language other than that of the novel. It is not by chance that the inhabitants of Prague today would sooner turn to Kafka for a metaphor of their daily existence than to Solzhenitsyn, whose work remains on the level of a political or sociological illustration of a moral lesson. The concrete life of man goes deeper than that, and so does the Kafkaesque.

If Kafka's legacy is so important to me, if I defend it as my own, it isn't because I recommend imitating the inimitable (or think it useful to discover once again the Kafkaesque), but because it provides a superb example of the radical autonomy of the novel (and of the poetry that makes up the novel).

Thanks to that autonomy, Kafka's novels (or those of the great but forgotten Hermann Broch) have more to say about the human condition (such as we know it in this century) than any sociological or political commentary ever could. ▽

FASHION INFORMATION

Page 62: For cover details see page 260. **Page 98:** Store information see page 331. **Pages 258–259:** Earrings, Ted Muehling. Available at Bergdorf Goodman. Socks, Perry Ellis for Trimfit. Shoes, Manolo Blahnik, NYC. **Page 260:** Socks, Perry Ellis for Trimfit. Shoes, Manolo Blahnik, NYC. **Page 261:** Earrings, Trifari. Available at Foley's, Houston. **Page 262:** Top and pants also at Claire Dratch; Sakowitz; Frost Bros. Earrings, Carol Motty available at Artwear, NYC; Body Sculpture, Boston. Bracelets, Carol Motty. Available at Henri Bendel; The Twenty-Four Collection, Miami; Snooty-Hooty, Atlanta GA. **Page 263:** Cotton top and skirt also available at Montaldo's; Sara Fredericks, Palm Beach; Rich's; Jacobson's. Necklace, Arthur Koby one-of-a-kind collection at Saks Fifth Avenue, NYC; Neiman-Marcus; Sakowitz. Shoes, Garolini. **Page 264:** Turnout also at Montaldo's; Sakowitz. To order at Swansons on the Plaza. Pant suit also at Nan Duskin. Earrings, Bonwillum Designs. Available at Bergdorf Goodman; Swansons on the Plaza; Neiman-Marcus. **Page 265:** Dress also at John Baldwin. Earrings, Rand Sagers. Cuff, Susan Tamulevich. Saks-Jandel. Hanes Hosiery available at fine department stores. **Page 266:** Earrings, Jyunko Sonohara available at Artwear, NYC. **Page 267:** Polyester dress. Earrings, Alex & Lee. Available at Saks Fifth Avenue, NYC; Amen Wardy, Newport Beach CA. Panty stockings, Geoffrey Beene for Bonnie Doon. Shoes, Yves Saint Laurent. **Pages 268–269:** *Large photo:* Jacket and skirt, silk georgette. Ring, Madeleine van Eerde for Boris. Boris, NYC; Boris-Le Beau, Palm Beach. Belt, R.J. Graziano. Bloomingdale's; Lillie Rubin-South & West. Sofa, Reimann & Bresse, NYC. *Inset:* Turnout also at Lillie Rubin-South & West; Gus Mayer, New Orleans LA. *(Continued on page 360)*

FASHION INFORMATION

(Continued from page 359)

Earrings and bracelets, M&J Savitt. Bloomingdale's Cul-de-Sac. Sofa, Reimann & Bresse, NYC. **Pages 270–271:** *Large photo:* Silk chiffon blouse. Silk vest. Earrings, Alex & Lee. Available at Bloomingdale's Cul-de-Sac; Hattie, Palm Beach. Sofa, Reimann & Bresse, NYC. . . . *Inset:* Tunic, silk georgette. Pants, silk. Earrings, Robert Lee Morris available at Artwear, NYC; Maxfield, Los Angeles. Ring, Madeleine van Eerde for Boris. Boris, NYC; Boris-Le Beau, Palm Beach. Sofa, Reimann & Bresse, NYC. **Page 272:** Suède jumpsuit. Earrings, Cara Croninger available at Artwear, NYC; Charles Gallay, Beverly Hills; Wilkes Bashford, San Francisco. Belt, Calvin Klein. Bloomingdale's; Montaldo's; Robinson's, California; Nordstrom, Seattle. Shoes, Diego Della Valle. **Page 273:** *Left:* Suède top and pants. Earrings, Debbie Lee Ridge. Kruger Gallery, NYC; La Jolla Museum of Contemporary Art, La Jolla CA. Bracelet, Mikal-Jon. Charles Gallay, Beverly Hills; Amen Wardy, Newport Beach CA. *Right:* Suède dress. Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman; Sakowitz. Belt, Ruza for Elegant. Altman's; Country Clothes of Chappaque, NY; T. Edwards, Atlanta GA; Balliet's. **Page 274:** Turnout also at Woodward & Lothrop. Earrings, M&J Savitt. Saks Fifth Avenue. Belt, Calvin Klein. **Page 275:** Turnout also at The Twenty-Four Collection, Miami; Ultimo, Chicago; Lina Lee, Beverly Hills. Earrings, Ted Muehling. Bergdorf Goodman; Charles Gallay, Beverly Hills. **Page 276:** Blouse and vest (fabric by Erlanger Blumgart). Earrings, Ted Muehling available at Artwear, NYC; Wilkes Bashford, San Francisco. **Page 277:** Belt, Barry Kieselstein-Cord. **Page 278:** Oscar de la Renta mohair sweater on lap, about $470. Elizabeth Arden Salons. Earrings, Marieluisa Stern for Stigi. Bloomingdale's Cul-de-Sac. Bracelet, Mark Spirito. Barney's, NYC; The Broadway, Los Angeles. Belt, Oscar de la Renta. **Page 279:** Earrings, Jyunko Sonohara. Saks Fifth Avenue, NYC; Jordan Marsh, Boston. **Page 280:** Sash, Ralph Lauren. **Page 281:** Chamois top. Earrings, Robert Lee Morris available at Artwear, NYC; Ultimo, Chicago. Belt, Tess Sholom for Tess Designs. Alta Moda, NYC; Gazebo, Dallas; Mister Frank, West Hollywood CA. **Page 282:** Tunic and skirt also at John Wanamaker; Above the Rest, Cincinnati OH; Esther Wolf. Earrings, Bonwillum Designs. Saks Fifth Avenue, NYC; Swansons on the Plaza. Belt by Calvin Klein. Macy's; Neiman-Marcus; Robinson's, California. Panty stockings, Round-the-Clock. Shoes, Fratelli Rossetti; Lina Lee, Beverly Hills. **Page 283:** Wool jersey yoke on culotte. Earrings, Kristin Moore. Bloomingdale's; Nordstrom. Panty stockings, Round-the-Clock. Shoes, Charles Jourdan, NYC. **Page 284:** Fabric, Silksational for Jack Mulqueen. Dress also at Jordan Marsh, Boston. Earrings, Cathy and Marsha for Catherine Stein. Dayton's; Nordstrom, California. Belt, Miss Ellen Ruth Levy. Panty stockings, Geoffrey Beene for Bonnie Doon available at fine department stores. Shoes, Yves Saint Laurent. **Page 285:** Dress also at Frost Bros. Earrings, Ted Muehling. Bergdorf Goodman. Panty stockings, Geoffrey Beene for Bonnie Doon. Shoes, Charles Jourdan. Bloomingdale's. **Page 286:** *Left:* Rayon fibranne dress. Earrings, Robert Lee Morris available at Artwear, NYC. Belt, Miss Ellen Ruth Levy. Burlington Hosiery available at fine stores nationwide. Shoes, Stuart Weitzman for Mr. Seymour. Roz & Sherm, Troy and Birmingham MI; Amen Wardy, Newport Beach CA. *Right:* Earrings, Ellen Designs for Robert Originals. Altman's; Rheinauers, Florida. Belt, Miss Ellen Ruth Levy. Burlington Hosiery available at fine stores nationwide. Shoes, Charles Jourdan. Charles Jourdan, NYC. Linens, Pratesi, NYC. **Page 287:** Turnout also at John Baldwin. Earrings, Ted Muehling. Bergdorf Goodman; Ultimo, Chicago. Belt, Cara Croninger. Bloomingdale's Cul-de-Sac; Ultimo, Chicago; Charles Gallay, Beverly Hills. Burlington Hosiery available at fine stores nationwide. Shoes, Yves Saint Laurent. Linens, Pratesi, NYC. **Pages 288–289:** Earrings, Jyunko Sonohara. Saks Fifth Avenue NYC; Body Sculpture, Boston. Burlington Hosiery. Shoes, Xavier Danaud. Charles Jourdan, NYC; Xavier Danaud, Costa Mesa. Flowers and vases from The Village Florist, Port Washington NY. Caterers, Washington Street Cafe, NYC. **Page 290–291:** *Large photo:* Cotton sash. Earrings, Eve Kaplin. Oleg Cassini for Hanes Hosiery at fine stores nationwide. Shoes, Joan and David. Ann Taylor, NYC and Beverly Hills . . . *Inset:* Earrings, Robert Lee Morris available at Artwear, NYC; Maxfield, Los Angeles. Oleg Cassini for Hanes Hosiery at fine stores nationwide. Shoes, Joan and David. Bloomingdale's; Trouvé, Dallas and Fort Worth; Ann Taylor, Beverly Hills. Flowers, Village Florist, Port Washington NY. Caterers, Washington Street Cafe, NYC. **Page 292:** *Above:* Earrings, Jyunko Sonohara available at Artwear, NYC; Jordan Marsh, Boston. Panty stockings, Evan-Picone. Shoes, Walter Steiger for Chloe at Henri Bendel. *Photo below* . . . Earrings, Robert Lee Morris available at Artwear, NYC. Belt by Calvin Klein. Saks Fifth Avenue, NYC; Neiman-Marcus. Hanes Hosiery. Shoes, Fratelli Rossetti. **Page 293:** Turnout also at Jordan Marsh, Omni FL; Frost Bros.; I. Magnin. Earrings, Jyunko Sonohara. Saks Fifth Avenue, NYC; Jordan Marsh, Boston; Belt, Anne Klein for Calderon. Bloomingdale's; Robinson's, California. Panty stockings, Le Bourget. Shoes, Joan and David. Macy's, Herald Square. Caterers, Washington Street Cafe, NYC. Flowers, Village Florist, Port Washington NY. **Pages 316–317:** Mohair/wool sweater, about $300. Macy's, Herald Square. Wool/nylon hat, about $13. Down jacket, about $169. Leather gloves, about $37. Wool blanket, about $200. Lantern, about $26. All available at Kreeger and Sons, NYC. Camp 7 sleeping bag, about $250. Hudson's Recreational Sports, NYC. Deer, All-Tame Animals, NYC. **Page 319:** Natural Tibetan coat available at Ben Kahn, NYC. **Pages 320–321:** Cotton shirt (about $56) and sweater (about $170) at Altman's; Ultimo, Chicago. Hat at Henri Bendel; Lou Lattimore; Lina Lee, Beverly Hills. American flag courtesy of Abacrome Flags & Banners. **Pages 322–323:** Cotton/polyurethane raincoat, about $330. Henri Bendel. Portfolio, Ruza for Elegant. Earrings available at Artwear, NYC; Ultimo, Chicago; Charles Gallay, Beverly Hills; Wilkes Bashford, San Francisco. Bracelets wrist to cuff: Available at Artwear, NYC; Ultimo, Chicago; Wilkes Bashford, San Francisco. . . . Henri Bendel; Saks-Jandel; Holt Renfrew of Canada. **Page 327:** Jacket and culotte also available at Dayton's; Nordstrom. Earrings, Jyunko Sonohara available at Artwear, NYC; Eve France, Houston. Bracelets, DeBare Saunders for Laguna. Limousine courtesy of Beverly Hills Company. **Page 328:** Fabric by Horikoshi. Turnout also available at The Front Room, New Orleans LA; Maxfield, Los Angeles. Earrings, Jean and Szari Bourque. Jacobson's. Bracelets wrist to cuff: Carol for Eva Graham. Altman's. Jilbari Designs. Shoes, Pancaldi. Neiman-Marcus. Limousine courtesy of Beverly Hills Company. **Page 329:** Turnout also available at Lawrence Covell, Denver; Joseph Magnin; Nordstrom. Earrings, Bonwillum Designs. Available at Altman's; The Broadway, Los Angeles. Calvin Klein Belt. Men's clothes, Jerry Magnin, Beverly Hills. **Page 330:** Jacket and skirt, viscose/linen/silk. Suit also available at Dayton's; Stix Baer & Fuller, St. Louis MO. Earrings, Bonwillum Designs. Altman's; The Broadway, Los Angeles. Watch, Baume & Mercier. Tourneau, NYC. Bracelet, Cathy and Marsha for Catherine Stein. Burdines. Limousine courtesy of Beverly Hills Company. **Page 331:** Earrings, Cathy and Marsha for Catherine Stein. Bracelets, Jilbari Designs. Limousine courtesy of Beverly Hills Company. **Page 332:** *Above:* Earrings, M&J Savitt. Bracelet, Alice Wechsler. Johnny Ward, NYC. . . . Inset, *below:* Earrings, Jean and Szari Bourque. Black bracelets, Robert Lee Morris available at Artwear, NYC. Ivory cuff bracelet, Mikal-Jon. Bergdorf Goodman; Charles Gallay, Beverly Hills. Calvin Klein Belt at I. Magnin. **Page 333:** Earrings and bracelets, Cara Croninger. Earrings available at Artwear, NYC. Bracelets available at Artwear, NYC; Ultimo, Chicago; Charles Gallay, Beverly Hills; Wilkes Bashford, San Francisco. Calvin Klein Belt. Saks Fifth Avenue, NYC. Shoes, Fratelli Rossetti. Limousine courtesy of Beverly Hills Company. **Page 334:** *Inset:* Pants, Rodier Paris. Earrings, Kate Hines. Bracelets, Cara Croninger available at Artwear, NYC; Charles Gallay, Beverly Hills. Men's clothes, Jerry Magnin, Beverly Hills. **Page 335:** Tunic fabric, Emak. Bracelets, Robert Lee Morris available at Artwear, NYC. Panty stockings, Evan-Picone. Shoes, Fratelli Rossetti at Rossetti, NYC. **Page 336:** Rayon fibranne jacket. Wool gabardine skirt. Rayon knit camisole. Bracelets, Harry Neufeld. Tambaran Gallery, NYC; Plage Tahiti, Philadelphia; Handmoor, Chicago. Man's sweater, Jerry Magnin, Beverly Hills. **Page 337:** *Above:* Earrings, Cara Croninger. Available at Bloomingdale's Cul-de-Sac; Ultimo, Chicago; Charles Gallay, Beverly Hills; Wilkes Bashford, San Francisco. . . . *Below:* Fabric by Palace. Earrings, Marieluisa Stern for Stigi. Bergdorf Goodman; Neiman-Marcus. **Page 338:** Blassport also available at Hudson's; I. Magnin. Earrings, Stephen Hall. Shazzam, NYC; One Of A Kind, Hollywood CA. Bracelet, DeBare Saunders for Laguna. Panty stockings, Christian Dior. Shoes, Diego Della Valle. **Page 339:** *Above:* Turnout also at Dress Circle, Pittsburgh. Earrings, Cara Croninger available at Artwear, NYC. *Below:* Earrings, Bonwillum Designs. Bracelets, Cathy and Marsha for Catherine Stein. Neiman-Marcus. Christian Dior panty stockings. Shoes Fratelli Rossetti. **Page 340:** Polyester gabardine suit and sweater also at Marshall-Rousso, Las Vegas NV. Earrings, Cara Croninger. Bloomingdale's Cul-de-Sac; Ultimo, Chicago; Charles Gallay, Beverly Hills; Wilkes Bashford, San Francisco. Bracelets, Mikal-Jon. Henri Bendel; Aspen Mountain Gallery/Arctic Circle, Aspen CO; Marion Wagner, Los Angeles. Panty stockings, Trimfit. Shoes, Joan and David. Ann Taylor, NYC; Joseph Magnin. **Page 341:** Earrings, Jean and Szari Bourque. Jacobson's. Bracelets wrist to cuff: Jilbari Designs smooth bracelets. Carol for Eva Graham carved bracelets. Altman's; Garfinckel's. Panty stockings, Trimfit. Shoes, Charles Jourdan. Mr Jay, Millburn, NJ. Both pages, men's clothes, Jerry Magnin, Beverly Hills.

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